

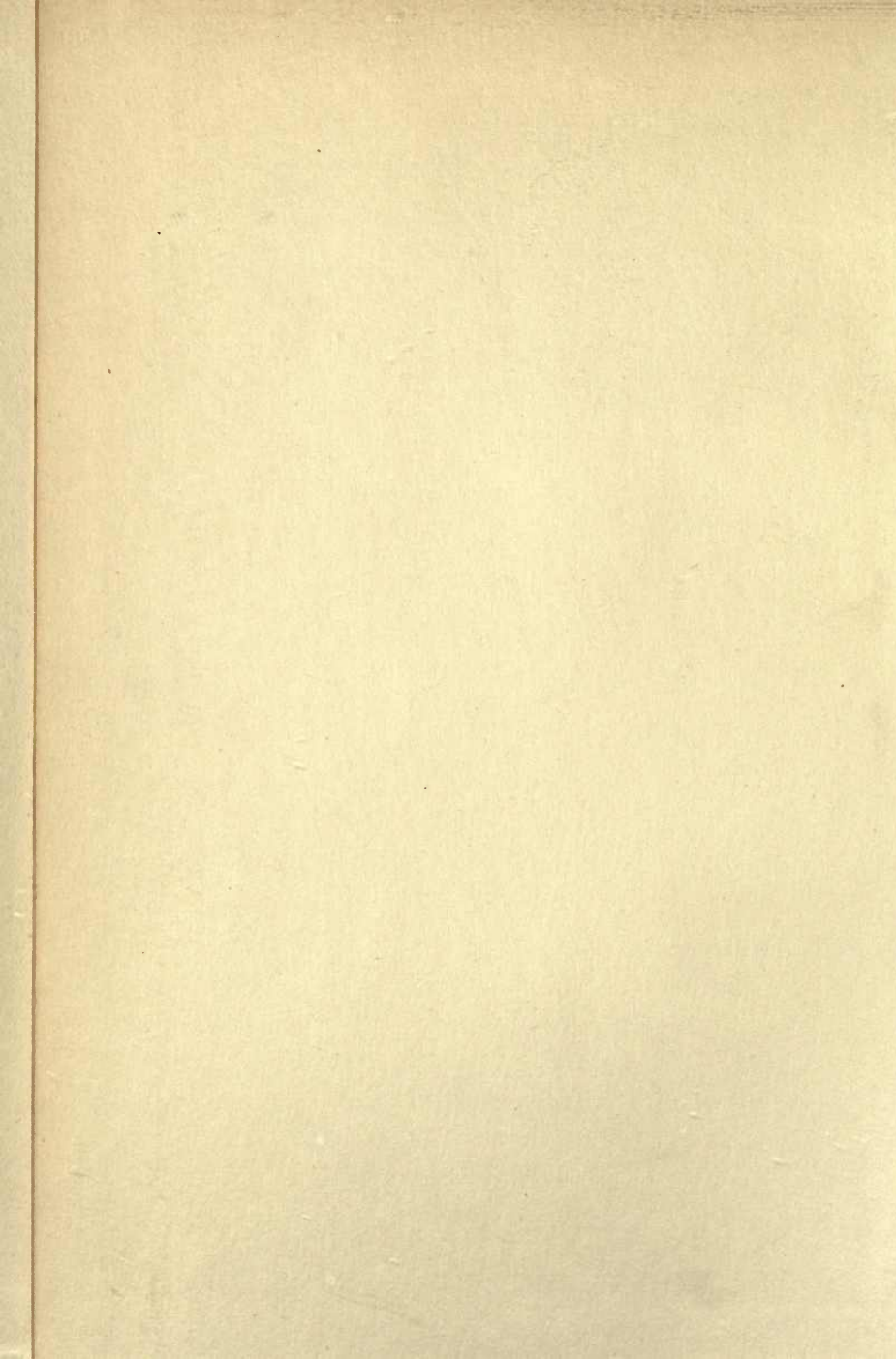
THE NEIGHBORHOOD
AND
ITS MOTION PICTURES

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THE NEIGHBORHOOD AND ITS MOTION PICTURES

A manual for the community worker
interested in the best motion pictures
for the family

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Introduction

THE PURPOSE OF A MOTION PICTURE MANUAL

By Dr. Augustus O. Thomas, President
World Federation of Education Associations

Recognizing that the training of our people for wholesome recreation and intellectually profitable entertainment is a matter of tremendous importance, a group of men and women from many sections of this country and from Canada met recently in New York City to deliberate as to the best means of meeting this growing problem. We were fully aware that our people need to give increased attention to training in the home, in the church, and in the school as tremendous centers of life-control, and as constructive forces in laying a stable foundation upon which to build a sound public sentiment. But since the problem of proper recreation remained, we deemed it always wiser to go forth to meet that problem squarely rather than to attempt to correct the difficulty after it is actually encountered.

In a careful consideration of the existent forces which may be applied to this question, the conference was convinced that the motion picture, because of its potentialities, is one of the most significant of all the factors in the problem of wholesome recreation. The fact that motion picture theatres are to be found in every community, and that the people have the habit of attendance well-established—together with the possibility of improvement until the motion picture may at once offer a high type of entertainment, both educative and cultural—seemed to justify the conference in this belief.

Already seventeen million persons in the United States and Canada are daily patrons of motion pictures and this number will grow with increasing hours of leisure. The one

big problem is to bring the industry and the public to a point where their mutual interests coincide—where the public's demand for the most wholesome motion pictures will be met by the motion picture industry with the production of pictures of the highest type. By proper cooperative methods we believe that this result may be achieved. The motion picture will be a pastime and at the same time a means of increasing the general culture and uplift of the community. It may well be both a positive and a negative process in stabilizing the community.

Certainly it follows that if a clean, wholesome show and a clean, wholesome public sentiment can result from the cooperative effort of the public on the one hand and the producers, the distributors, and the exhibitors on the other, a desired end may be reached. It was with this thought and this hope in mind that the committee undertook its deliberation and formulated its plans.

It is well known that, in the beginning, the people did not take kindly to the serious and to the educational film. They sought pure relaxation and amusement. Thoughtful persons have, however, since the advent of pictures been deeply concerned with the more serious side of the film's possibilities. Yet it is realized that producers are like the merchant who desires to keep on his shelves the things the people will buy and like the newspaper editor who prints the news which will make headlines and sell the paper. It is for this reason that producers try to give the public the kind of entertainment which will increase the box-office receipts. This is a purely human trait. We are convinced that the motion picture industry will meet the wishes of its patrons in improving the quality of the pictures if the public evidences a desire for the higher type of entertainment. Already, in fact, long strides in this direction are evident.

So important has the problem of wholesome entertainment in the motion picture theatres become that public

groups in a few states have advocated government control, or censorship, but the most effective influence toward better pictures is, we think, the cultivation and development of a wholesome public sentiment which, in its turn, exercises a telling influence upon the motion picture industry.

That those engaged in the production of motion pictures are substantial business men and that they head great corporations with thousands of stockholders and with millions of dollars invested, we all know. As successful directors of their corporations they are interested in paying dividends to their stockholders. At the same time, they must meet the public with the quality of product the public will patronize.

In studying the problem, the committee has found the motion picture industry open to suggestions and criticism and desirous of making the pictures a more important factor in modern social life. The committee, therefore, is convinced that community workers will experience little difficulty in making mutually beneficial contacts with the motion picture industry if the proper attitude of approach is used.

The purpose of this book is, therefore, to assist the socially-minded public in bringing about a higher and finer type of motion picture through what this committee believes to be the most effective processes. For a long time there has appeared a real demand for this sort of handbook for the guidance of those who want to aid in this fundamental and far-reaching undertaking.

Members of the committee appointed at the Motion Picture Conference to whom was entrusted the task of compiling and editing this Handbook or Manual on Motion Pictures were:

Dr. Augustus O. Thomas, chairman, president of the World Federation of Education Associations;

Mrs. Ambrose N. Diehl, chairman of the Motion Picture Committee, General Federation of Women's Clubs;

Mrs. William Wolff Smith, Eastern representative, Better Films, National Society, D. A. R.;

Mrs. Thomas A. McGoldrick, chairman of the Motion Picture Bureau, International Federation of Catholic Alumnae;

Mrs. Francis J. Flagg, American Association of University Women;

Reverend Irvin E. Deer, Kansas City Council of Churches;

Mrs. Josephine M. Stearns, National Committee of Protestant Church Women;

Mrs. Piercy Chestney, Macon, Ga., Better Films Committee;

Reverend E. F. Garesche, S.J., director of the Catholic Medical Mission Board;

Dr. T. R. Robinson, Associate Professor of Philosophy, University of Toronto;

Mrs. William H. Pouch, Northern representative, Better Films, National Society, D. A. R.

Grateful acknowledgment is made by the committee to all those who have contributed special articles to this manual, or who have responded with answers to the questionnaire which was circulated during and immediately after the conference. Acknowledgement is also made to the Motion Picture Producers and Distributors of America, Inc., for assistance in the physical preparation and in the circulation of the manual. It will be recalled that at the conference it was decided that the producers' association would defray expenses of this book which is issued by community workers for the benefit of other workers in the same field.

Chapter I

AROUSING COMMUNITY INTEREST

Community workers should keep in mind the main objective of this work which is to provide for the community wholesome amusement and recreation.

It is entirely probable that the average motion picture patron is not very critical of what is given him. He knows when the show suits him and when it doesn't and he thinks little of any possible improvement.

On the other hand, there are those who look more closely into cause and effect, and who are anxious that there should come out of the vast possibilities of the film the greatest good to the masses of our people. But they should have in mind the cultural possibilities of the theatre, while not overlooking the popular mind.

Business Never Ignores Returns

It should be reiterated that the motion picture producers and exhibitors are interested in a paying business and that they are trying to get as items of entertainment such bookings as will fill the seats in their houses. They are not likely to take chances of serious loss by putting on educative pictures which experience leads them to believe will prove a losing game.

They may, however, be induced to try those pictures if the local committee can give reasonable assurance of cooperation in getting out the public for their showings.

If the exhibitors are convinced that a reasonable patronage can be built up, they will not be slow to respond. It is up to the community—that is to the socially-minded members of the community—to find the means of bringing about community interest in the best motion pictures.

In the questionnaire circulated by the Conference Committee on a Motion Picture Manual, the first question was:

**HOW DID YOU INTEREST YOUR
COMMUNITY IN BETTER PICTURES?**

The answers are as interesting as they are varied. The following brief quotations are enlightening:

MRS. F. H. HANDSFIELD, chairman of Motion Pictures, Second District, New York State Federation of Women's Clubs, Garden City: "The Fortnightly Club of Rockville Centre (women's club of 320 members), called a meeting of two representatives of each village organization of the town of Rockville Centre, of which there were 28, asking the theatre managers to meet with them, and to cooperate in bettering the programs.

"This was done about three years ago—and a Better Films Committee formed—which is still functioning. There are about 30 members with annual dues of \$2.00. They meet on second Thursday evenings of each month, do previewing work under the National Board of Review, publish the programs in the local papers, and have succeeded in bettering the programs considerably. The president is Miss Ethel Jackson, 19 Hempstead Ave., Rockville Centre; the secretary, Mrs. Jesse Applegate, 319 Morris Avenue, Rockville, Centre."

MR. GILBERT AGAR, Social Service Council of Ontario, Toronto: "Our community has always been interested in better pictures and we may have stimulated that interest by providing, in cooperation with the industry, children's matinees on Saturday which has led to the afternoon of Saturday being more largely devoted to pictures suitable for children in all better picture houses."

MRS. GEORGE T. McQUADE, International Trustee and a member of the Reviewing Committee, Motion Picture

Bureau, International Federation of Catholic Alumnae, Freeport, N. Y.: "By having the approved list of International Federation of Catholic Alumnae sent monthly to the Catholic Daughters of America in Freeport and the Parochial School."

MRS. ALONZO RICHARDSON, Board of Review of Atlanta, Ga.: "By organizing a Better Films Committee with representation of every civic organization, including the church societies; by speaking to the various clubs whenever possible; by newspaper articles and addresses throughout the state."

MRS. JOHN A. SELDEN, Better Films Committee, Macon, Ga.: "Telephone chain conversations about endorsed pictures; talks to local chapter of the D. A. R.; talks to local auxiliary of the Bibb County Medical Society."

MRS. GEORGE C. HARRISON, chairman of Better Films Council of Rhode Island, Edgewood: "Through broadcasting facts about pictures and endorsed films; by giving the broadcasting all possible publicity through organized club committees; through use of weekly bulletins."

MRS. ANNA B. SOMERVILLE, chairman of Better Films Committee, Quemahoning Chapter, D. A. R., Johnstown, Pa.: "By writing brief, interesting monthly better films articles for the local daily newspapers; by keeping the reading public apprised of good pictures already showing or coming; by announcing the coming of good pictures at monthly meeting of our D. A. R. Chapter."

MRS. EDMUND M. BARSHAM, motion picture chairman, Delaware State Federation of Women's Clubs, Wilmington: "By organizing better films study clubs among various groups, then having members of the study clubs prepare papers to be read before that club; by speaking before as many groups as would invite me to explain the plan of working with the industry for better films, by in-

serting weekly reviews of films shown in the localities in all the city papers and in part of the state papers in Delaware."

MRS. R. B. RECORD, motion picture chairman, Maine Federation of Women's Clubs, Auburn: "We have The Motion Picture magazine and all previewing lists sent to the Philharmonic Club, Grange, two business colleges, Lewiston and Auburn libraries, Bates College, thirty-six chairmen in cities and towns of Maine, and the Soldiers' Home in Augusta."

MR. GEORGE J. HECHT, editor, "The Parents' Magazine," New York City: "'The Parents' Magazine' publishes each month reviews of current motion pictures and passes judgment on them for children under 15, for adolescents from 15 to 20, and for intelligent adults."

MISS SOPHIE SMITH, Managing Director, Little Picture House and Film Bureau, New York City: "By forming the 'Film Bureau,' a volunteer organization, for support of better films in order to encourage the producers to continue to make better pictures; by publishing The Film Bulletin telling members about some of the better pictures and where they may be seen; by establishing a telephone service to accommodate discriminating people wishing prompt information about current pictures."

DR. T. R. ROBINSON, Associate Professor of Philosophy, University of Toronto, Toronto: "The problem was not to create an interest but to afford an effectual means of expression for a widespread interest which seemed to have arisen spontaneously. We have done this by getting together representatives of all groups interested—churches, service clubs, Women's Council, labor organizations, Chamber of Commerce, etc."

MRS. CLARA KECK HEFLEBOWER, National Motion Picture Chairman, League of American Pen Women, Cincinnati, Ohio: "By addresses before groups of club-

women at their monthly meetings, conventions, and district conferences; by giving them lists of the recommended pictures; by advising and assisting groups in neighborhoods and small towns to establish closer friendly relations with the local exhibitors; by urging them to cooperate with the exhibitors by attending worthwhile photoplays; by sending out postal cards to club members before pictures arrive; by constant service and enthusiasm for the possibilities of community entertainment and education through motion pictures; by organizing and promoting junior matinees with selected programs."

MRS. CHARLES T. OWENS, former state chairman of Better Films, Pennsylvania Daughters of the American Revolution, Norristown: "By getting together a committee of active and prominent women and imbuing them with the idea and spirit of what could be done in a constructive way by working with the motion picture industry; by keeping in close touch with the producers, distributors, exhibitors, and the public; by letting it be known we were interested only in what the public wants; and by reminding every one that this work is not welfare work but a real business."

MISS T. FLORENCE CLOSE, regent and motion picture chairman, Philadelphia Circle, International Federation of Catholic Alumnae, Germantown: "By distributing to officers of Philadelphia Circle, International Federation of Catholic Alumnae, the lists of endorsed films issued by the Motion Picture Bureau."

MISS MARILLA W. FREEMAN, Librarian of the Main Library, Cleveland Public Library, and American Library Association, Cleveland: "By library cooperation with the worthwhile films which have book connections. This cooperation takes the form of exhibition of books and stills, bookmark reading lists, newspaper publicity, etc.;

by conducting this cooperation as far as our function as a public institution permits by helping make good pictures pay. The principal way in which we can do this is by getting exhibits, bookmarks, etc., before our public well in advance of local showing; by maintaining an up-to-date information service regarding past, present and future films."

MRS. ALLAN ABBOTT, Horace Mann Schools, New York City: "The school community is reached through the bulletin issued by the Parents Association of Horace Mann Schools in New York City. Only the best pictures are reviewed and endorsed by the motion picture committee. The use of a questionnaire in the schools provided the information to the committee and this was published in pamphlet form for guidance of the parents."

"The 'community' which I represented at the Motion Picture Conference is a school community, the families of the Horace Mann School, New York City. For six years the Parents Association has issued each two weeks a Bulletin, listing the best in current lectures in the city, in the theatres, art, music, books, and motion pictures. These recommendations of the editors of the Bulletin reach not only the families of the Horace Mann Schools but also the families of the Ethical Culture Schools as well as individuals in other schools and in other states. The Motion Picture Committee in reviewing films for the Bulletins, meets the wishes of the subscribers in recommending only the very best screen productions.

"In 1926 when I took the chairmanship of the Motion Picture Committee, I found a strong feeling of opposition on the part of some parents to motion pictures and much difference of opinion about films. It seemed desirable to know what the children themselves thought. Through the cooperation of the principals of the Horace Mann Schools, a questionnaire was given. Other questionnaires have fol-

lowed. I think that this attempt to try to study the situation scientifically has been respected and has given the work of the committee and the movies, too, a little more consideration among the adults in our school community. The results of the questionnaire showed a rather general attendance at motion pictures by the high school pupils and a decided preference for the better pictures.

"After the results of the first questionnaire had been studied and printed, our committee agreed on a set of standards for judging and recommending films. The work thus started has been carried on with improvement in methods under the chairmanship of Mrs. Frank Burrows. Our standards seem to work well for our selected groups of well-educated parents who are accustomed to select carefully all their entertainment. Recent studies show that the Horace Mann children have an even stricter standard than the committee as concerns good taste and lack of vulgarity!

"From this experience at Horace Mann School I should like to make two suggestions to others interested in selecting films for young people; first to study the likes and dislikes of your group, preferably in some systematic formal way; and second, to make practical use of the screen judgment of young people, for theirs is a sane judgment, I believe, and as good or better than an adult's."

Chapter II

THE COMMUNITY ORGANIZATION

In developing enterprises on a large scale we have come into a cooperative era. So in the improvement of pictures for the entertainment of the general public, and especially where community loyalty and pride come into play, well-organized factors may be united in a common problem.

The most natural organizations to become interested are the church, women's clubs, service organizations, patriotic societies, schools, chambers of commerce, labor organizations, etc., etc.

In this connection it is well to keep in mind the value to be gained from having the young people represented—the Junior League, girls from the Young Women's Christian Association, and other church organizations of all faiths, even children provide a source of such advice.

These community organizations should be called together through chairmen, or presidents of the organizations, for a **General Conference** to consider ways and means of carrying on a program of improvement through the exhibitors of the community. Each committee should appoint a liaison member of the community committee.

The second question asked by the committee was designed to make clearer the procedure in local communities. It was:

What Forms of Organizations Have Been Most Successful in Your Community?

Some typical answers follow:

MR. GILBERT AGAR: "A committee representative of various interests, such as the churches, schools, women's organizations, etc., with local committees working in con-

junction with the theatre managers in the various communities."

MRS. GEORGE T. McQUADE: "Parent Teacher Association."

MRS. B. G. BRANN: "Federation of Women's Clubs, citizens associations, and the nearby Episcopal Church and the local schools."

MRS. ALONZO RICHARDSON: "Better Films Committee functioning properly."

MRS. JOHN A. SELDEN: "Better Films Committee."

MRS. F. H. HANDSFIELD: "An organization composed of two representatives of each village organization, 28 in number, meeting monthly, advising with the managers, and reporting severally to their organizations."

MRS. ANNA B. SOMERVILLE: "Local chapter, Daughters of the American Revolution, Better Films Committee of which the writer is chairman."

MRS. EDMUND M. BARSHAM: "The vice-presidents of the Delaware State Federation of Women's Clubs organize the county in which they reside, provide a picture program for each club, and bring together once a month as many chairmen of motion pictures throughout the state for general conference. D. A. R., Parent Teachers Association send representatives to these monthly meetings. The Wilmington City Federation of Women's Clubs has also joined in these conferences."

MRS. R. B. RECORD: "A large local committee representing almost every church in Auburn and Lewiston, Maine, with committees also from Philharmonic Club, Bates College, Bliss College, East Auburn, Grange, and all clubs of our two cities."

MISS SOPHIE SMITH: "A flexible form of non-commercial organization operating for the expressed purpose of

selecting and supporting the best picture from the point of view of the discriminating audience; to influence and help other organizations, clubs, schools, etc., to do the same by broadcasting disinterested information about motion pictures."

DR. T. R. ROBINSON: "Our permanent organization is nominally a committee of a Provincial body—the Social Service Council of Ontario. Only the nucleus of the committee, however, is appointed by the council. It is enlarged by the addition of representatives of all interested groups as far as possible nominated by the groups themselves. Some of these have motion picture activities of their own. The cooperation and coordination of the effort is effected through the central committee."

MRS. FRED B. CROSS: "The Women's Clubs, City Federation, and 200 advisors in Massachusetts are working towards a state and nation-wide movement."

MRS. HUGH A. SMITH, JR.: "Committees from 8 to 10 people who see pictures and report on them."

Chapter III

COOPERATION OF COMMUNITY AND INDUSTRY

The Approach to Local Exhibitors

Much depends upon the initial approach to your local exhibitor. The human element in personal contact must not be lost sight of. If the exhibitor is approached in a manner which he images is fault-finding or meddlesome, he will be less likely to respond in a friendly way. He should be made aware, therefore, at the outset of negotiations that this is a friendly, cooperative plan for mutual advantage.

The first approach should be made by a person, or persons, who are on friendly terms with the exhibitors and in whom they have confidence. It is plainly to be seen that serious difficulties will result if you send some one whom the exhibitor believes is unfriendly, who has been outspoken against motion pictures in general, and who believes motion pictures are corruptors of community morals. If, on the other hand, the committee is made up of broadminded men and women who seek, in a sensible way, a mutual improvement, approach is not likely to be denied.

To improve rather than to reform the pictures is a much better attitude. Make that attitude clear.

It is a matter of common knowledge that improvement is not only possible but exceedingly desirable. We cannot go far by trying to reform the exhibitor. He may claim to be as interested in what is wholesome for the community as any of us; and any suggestion otherwise tends to breed resistance.

In the questionnaire, the third inquiry bore directly on this problem. It was:

Have You Made Satisfactory Contacts with Local Exhibitors; and If So, How?

Among the answers received were the following:

MR. GILBERT AGAR: "We have formed our contacts by assuring the exhibitors that our interests are one and that in the long run only good pictures can live."

MRS. ALONZO RICHARDSON: "We have made our contacts with exhibitors by visiting the theatres, by commending good pictures, and by encouraging support for them. We have the most cordial and cooperative relations with the 26 theatres in our city."

MRS. GEORGE C. HARRISON: "We have formed contacts with exhibitors through personal calls and acquaintances, by trying to prove to the exhibitors that we want to help interest the public in the best of their productions and by inviting them to our Better Films Council for general discussion."

MRS. ANNA B. SOMERVILLE: "By letters followed by personal interviews explaining our work, aim, and purpose, and by tendering our aid through the D. A. R. organization in advertising and publicity for the best pictures."

MRS. EDMUND M. BARSHAM: "In the city of Wilmington, Delaware, a community key woman is assigned to the theatre in her community. Blanks are provided and distributed to exhibitors by these women upon which they list their bookings which are covered as nearly as possible in the weekly review which classifies programs for mature, family, and young people over 12, and family and children. We are working in entire accord with exhibitors and the same work is being started in the rural sections of the state."

MISS SOPHIE SMITH: "Often by getting members and other interested groups to patronize special pictures, by

arranging benefit performances, etc. We have always received an unusual amount of cooperation and help from the producers, distributors, and exhibitors alike and have found their goodwill our most valuable asset."

DR. T. R. ROBINSON: "Conferences with the exhibitors in connection with programs suitable for children resulted in the showing of pictures approved by the committee first at the special showings on Saturday mornings and later at regular matinees. The committee encourages attendance at approved programs."

MRS. CLARA KECK HEFLEBOWER: "By conferring with them, learning to recognize their problems, and helping them with constructive suggestions to make the neighborhood theatre a valuable, appreciated factor in the community."

MRS. CHARLES T. OWENS: "Exhibitors are ready and happy to cooperate if you go to them with a smile on your face and offer to cooperate with them without interfering in the operation of their business. Constant contact with exhibitors will assure them of the earnestness of your wish to help them make a success of worthwhile films and the public will soon trust you, which will react to the success of the exhibitor.

"In Philadelphia, I got in touch with the Film Board of Trade, also with the various Branch Exchanges. The managers of all of these were glad to have screenings for groups interested in Better Film Work—and this was a great chance for more and more women to meet the men who were at the head of this industry, and to know what fine men are trying to please them and to realize that it is a genuine business which must pay returns on invested capital. The Exchange Managers almost always spoke to the assembled groups and this was most helpful. The women came from many chapters and always made reports and

understood better how to keep in contact with local exhibitors.

"I would also suggest that one chairman start the job where the former chairman left off, to avoid loss of time, and whenever possible that chairmen be appointed who have been doing the work on committees with success—in other words trained to a more or less degree. Avoid the appearance of mere mechanical performance of routine work; keep informed of important progress, and introduce into one's own work the ideas of others which have been successful."

MISS MARILLA FREEMAN: "Our contacts are very satisfactory both with the local exhibitors and with the New York and Hollywood offices of producers. We procure stills, press books, and needed information sufficiently in advance of showings to allow time for the research necessary to making cooperation effective and valuable both to the library and to the film. The producers and exhibitors are glad to furnish stills for the library exhibits and the exhibitors to pay for the printing of the bookmark reading lists, etc. These latter are distributed by both the library and the theatres."

Chapter IV

MUSTERING SUPPORT FOR THE BEST PICTURES

In the sections devoted to specific community programs there will be full discussion of how various groups muster support for the best pictures.

This is, of course, a primary factor in the success of any community program for motion pictures.

The public-minded groups should see to it that the desirable type of film is that which yields the profit, and that the undesirable picture is profitless.

The public will always be the final arbiter as to what type of motion pictures are shown.

The duty of the intelligent, socially-minded member of the community is to develop public sentiment for the support of the best. As one observer of motion pictures recently said :

"In the intelligent organization of public support behind the best pictures lies the answer to the problem of improving motion pictures. A primary responsibility in this matter is at the door of the public-minded citizen—the minister, the teacher, the clubwoman, the civic club member, the editor. Any citizen who stands afar and shouts 'Evil! Evil!' at a group which invited him to join in the creation of good is a real enemy of good pictures."

The immediate question is **how** to gain support for the best pictures, **how** to overcome the inertia of the community, the indifference of parents, and the apathetic attitude of the average citizen.

This whole manual is designed to answer those questions of **HOW**.

A few specific suggestions follow :

1. The Previewing Lists of Recommended Films

Every organization, or individual, interested in getting and in creating support for the best films in his or her community should have each month, or oftener, the lists of films recommended by the various Previewing Committees in Hollywood. To receive these lists write either to Mrs. Thomas G. Winter, 5504 Hollywood Boulevard, Hollywood, California, or to the following :

Mrs. Ambrose N. Diehl,
Chairman, Motion Picture Committee,
General Federation of Women's Clubs,
5400 Hobart Street,
Pittsburgh, Pa.

Mrs. W. W. Green,
Chairman, Previewing Committee,
General Federation of Women's Clubs,
403 Plaza Building,
Sacramento, Calif.

Mrs. V. H. Rang,
Report Chairman,
Los Angeles Tenth District California Congress
of P. T. A.,
5627 La Mirada Avenue,
Hollywood, California.

Mrs. Richard R. Russel,
National Chairman, Better Films,
National Society of the Daughters of the American
Revolution,
1222 Sweetzer Avenue,
Hollywood, California.

Mrs. John Vruwink,
Motion Picture Committee of the Women's Uni-
versity Club,
Los Angeles Branch, American Assn. of University
Women,
424 Shatto Place,
Los Angeles, California.

Mrs. Thomas A. McGoldrick,
Chairman, Motion Picture Bureau,
International Federation of Catholic Alumnae,
294 Clinton Avenue,
Brooklyn, N. Y.

Miss Gladys Caldwell,
Chairman, Committee on Motion Pictures,
American Library Association,
Los Angeles Public Library,
Los Angeles, California.

Mr. George J. Zehrung,
Motion Picture Bureau,
National Council of the Y. M. C. A.,
120 West 41st Street,
New York City.

Mrs. George C. Harrison,
Chairman, Better Films Council of Rhode Island,
Edgewood, Rhode Island.

2. What to Do With Lists

Newspaper Publicity

Lists of endorsed films are of no value unless they are widely distributed, unless the public has access to them.

Distribution means work on your part.

It means you will have to approach your local newspaper editors and if they are not already in sympathy with the movement, you will have to show them that the lists represent a real public service and should, therefore, be published. Otherwise the newspaper editors may confuse, perhaps naturally, such lists with advertising. You should be able to convince them, however, that publication is for the civic good. Others have done so, as evidenced by the fact that scores of newspapers throughout the country now are using the lists of recommended films.

Mrs. Piercy Chestney, of the Macon, Georgia Better Films Committee, gives interesting facts about newspaper publicity in her city.

For the first eighteen months, says Mrs. Chestney, the Better Films Committee paid 84 cents a line for every article of publicity. It was then that the idea of tying-up the children's matinee programs with local events came to the committee. From then on, the matinee had a connection with such events as Shakespeare's birthday; the birthday of local authors; Georgia Day; Flag Day; Confederate Memorial Day; Washington's Birthday, etc.

The newspapers recognized the local interest in the committee's activities, and now use practically everything of general interest sent in by the committee.

Care should be exercised not to overdo newspaper publicity, not to demand too much of the newspapers, not to protest angrily if items of seeming importance are occasionally omitted. On the other hand, the editors should be cultivated and informed of the real purposes of the work, and encouraged to enter into the spirit of your endeavors.

Special care should be taken not to allow the ultimate aim of your publicity work to be confused by a matter of momentary interest. **Keep the objective clear at all times.**

Newspaper copy accompanying the list of endorsed pictures, children's matinees, or other activities, should be carefully prepared, tersely written, conservatively stated, and legibly typed. Remember it is better to send in one type-written page that gets printed, than to submit five pages which, because of the length, are consigned to the waste-paper basket.

Events should be dramatized as much as possible to give attractiveness to the stories.

Radio Broadcasting

The radio is the second step. If there is a local radio station in your community, advise the manager of the station of the interest in the subject, and suggest to him a weekly broadcast of recommended films. Ten minutes probably will be sufficient.

In this connection read carefully the statement of Mrs. Thomas A. McGoldrick of the International Federation of Catholic Alumnae, and Mrs. George C. Harrison, of the Better Films Council of Rhode Island. (See pages 79, 93.)

Among the stations now using the International Federation of Catholic Alumnae lists, in case you want to tune in on them, are:

WLWL	New York, N. Y.
WWL	New Orleans, La.
WHAD	Milwaukee, Wis.
WOW	Omaha, Nebraska.
WEW	St. Louis, Mo.
WHBY	West De Pere, Wis.
WKRC	Cincinnati, Ohio.
WMAQ	Chicago, Ill.
WJAY	Cleveland, Ohio.

Station WEAN, Providence, R. I., uses Mrs. George Harrison's motion picture lists and discussions.

Circularizing the Lists

The lists of endorsed pictures should be sent to schools with the request that, if the suggestion is an appropriate one, the lists be posted on the bulletin board. (See Horace Mann plan on Page 14.)

They should go to clergymen with the suggestion that a word occasionally be spoken on the subject, or that the lists be included in local church papers.

They should be shared with all organizations, with the requests that those organizations find ways and means of acquainting their members with the facts.

They should be prominently displayed in club houses, and there should be frequent discussions of the subject.

The local library should be interested. In Springfield, Mass., for example the lists of endorsed films are placed on the tables in the reading room of the main library and the several branches, along with the regular periodicals. They are fastened in stiff magazine covers. On the outside is pasted a label with these words: "Lists of Motion Pictures Endorsed by the Motion Picture Bureau of the International Federation of Catholic Alumnae and by the General Federation of Women's Clubs." The lists, according to Miss Avis M. Morrison, of the City Library, are much used as is shown by the soiled condition of the covers.

A suggestion to your local librarian may lead to a similar practice in your community.

Every means of acquainting the public with the endorsed pictures should be exhausted. Local conditions will largely influence the method; the intention must be the same everywhere.

Chain Telephone Endorsements

Several groups have been successful in establishing Chain Telephone Endorsements.

This means that each member of the motion picture committee or interested group agrees to telephone a stated number of persons—ten we will say—to inform them of a picture that has been endorsed and which is to be shown in the local theatre—with the request that the person thus informed will telephone, or personally acquaint, an equal number of persons with the fact.

Attendance Parties

In many communities Attendance Parties have become a regular practice.

Members of various organizations meet and attend the motion picture theatre in a body.

This is a dramatic way of saying to an exhibitor and to a producer: "We approve this type of picture. We mean to support you in this effort and we will have other parties of this sort and advise our friends to see pictures of this character."

It would be well to acquaint the producer of the pictures—directly—with the fact that you attended his picture at such and such a theatre on such and such a day. You can get the name and address of the producer from your exhibitor. It will help convince the producer of the earnestness of your work, and lead him to listen more attentively in the future to your suggestions.

Addresses, Luncheons, Etc.

Advantage should be taken of every opportunity to address a local group on the subject of motion pictures.

Speakers should be supplied from your ranks, whenever possible, to acquaint others with the purposes of your work. You will undoubtedly find many groups who will be eager to work with you if they know what to do. Local radio stations may be glad to have you speak for a few minutes on the subject of your motion picture work, its benefits, and its aims.

Chapter V

CONSTRUCTIVE CRITICISM

How Shall I Express My Approval and Disapproval?

Criticism to be of value must be specific.

The motion picture industry is not unaccustomed to criticism. The alert business man, in the motion picture industry or anywhere else, welcomes criticism. That is why we so frequently see the sign in business houses:

"If our goods please you, tell your friend. If not, tell us."

In leaving the theatre, you should adopt the policy of stopping to say to the manager:

"I liked the picture today. It is the sort my family approves."

Or,

"I did not like the picture today for the following reasons . . ."

You should also take the trouble to write your criticism directly to the producers. Address the letter to:

Motion Picture Producers and Distributors of America, Inc., 469 Fifth Avenue, New York City.

In every case be specific. Give the chapter and verse. In other words, the name of the picture, the name of the producer, the theatre in which it appeared, and the scene or scenes to which you objected, and the reasons for the objection.

The criticism then can be sent to the Studio Relations Committee for the guidance of directors, scenario writers, studio executives. Blanket condemnations do not yield satisfactory results.

In the past, there have been regrettable experiences because local committees and individuals, acting in the best

of faith but ill-advisedly, publicly condemned pictures. The only result was increased patronage for the picture they wanted to discourage.

A short time ago one local group sought to stop a motion picture of which it disapproved, but which had passed the local review committee. The theatre manager, realizing that he could profit by the attacks, sought and obtained an injunction to prevent interference with the showing. The newspapers, eager to chronicle a fight, gave the picture many columns of publicity. Before a hearing was ordered the picture had played and departed. The net result was that the picture was seen by hundreds who probably would not otherwise have visited the theatre, and the educational program of the committee was seriously retarded.

The more sensible procedure would be:

First, to approach the local exhibitor with a request for a change of program, or an avoidance of the same type of picture in the future.

Second, to approach the Motion Picture Producers and Distributors of America, Inc., or The Motion Picture Distributors and Exhibitors of Canada, Toronto, to request a withdrawal, or if that is not feasible, to register a protest against a repetition of a similar objectionable feature.

The suggestion of silence for objectionable pictures means only PUBLIC SILENCE. It does not mean that you should not inform the motion picture industry of your attitude. **Then is the time when you should speak directly to the industry.** It is only the condemnation that is heard in public and which attracts crowds to a picture which is hurtful to the situation.

Many women in such cases probably will wish to write directly to Mrs. Thomas G. Winter who represents American women in the Studio Relations Committee. Mrs. Winter's address is, 5504 Hollywood Boulevard, Hollywood, California.

Chapter VI

CHILDREN'S PROGRAMS—FAMILY NIGHT PROGRAMS

In many communities, interest in motion pictures centers about special performances for children, or family night, or week-end programs. Local conditions will help you decide which, if any, of these programs to promote.

In any case, it is essential first of all to form a contact with the local exhibitor and to convince him of the value to himself and to the community of cooperating with you.

That is a matter of personal salesmanship on the part of the community group.

You will have to show the exhibitor that he and his theatre will directly benefit.

If you decide on the children's performances—Saturday morning movies, children's matinees, junior matinees, Saturday afternoon matinees, whatever you choose to call them—make the following suggestions to the local exhibitor:

- (a) This will attract new customers to your theatre.
- (b) It will build goodwill for your theatre.
- (c) You will be helping in a laudable community work.
- (d) We will help select the pictures for showing and will work with you to this end.
- (e) We will get publicity for the performances.
- (f) We will supply a committee of chaperons to preserve order, to get the children out of the theatre as soon as the performance is over, and to see that they are properly cared for in the theatre.

If you decide on the Family Night program, you will point out to the exhibitor that since the family, including children, patronizes the theatre over the week-end, it is highly desirable that particular care be exercised in the selection of films for week-end showings. Offer him the list of endorsed pictures, with the suggestion that in arranging his bookings, he make an effort to obtain for these performances pictures on the list.

In several of the special outlines in this book are accounts of children's matinees. An interesting report on the family-night program is to be found in the article by Mrs. H. G. Grover, of Rutherford, New Jersey. (See Page 66.)

At the Motion Picture Conference in New York, a committee was appointed to list motion pictures which should be permanently preserved for use at children's performances. The motion picture industry has agreed to supply prints of those films whenever they are requested, and to add new positives provided the demand is sufficient, subject to the hazards of wear and to the copyright which, in the case of some films, has expired.

The committee's report is now available and is included in this book, beginning on Page 47.

Chapter VII

THE MOTION PICTURE IN COROLLARY FIELDS

Community workers interested in this subject will also be interested in the use of motion pictures in:

- (a) Education.
- (b) Religion.
- (c) Science, including surgery and medicine.
- (d) Industry.

It is well-known that experiments have been under way for several years looking to the production and distribution of classroom films made under the supervision of teachers and from a pedagogical viewpoint, yet making full use of the practical experience of the motion picture industry in the actual processes of filming.

For full details of one of the most interesting and perhaps the most far-reaching of all the experiments, write to

Dr. Thomas E. Finegan
Eastman Teaching Films, Inc.
Rochester, New York.

That company has an attractive booklet outlining its plans and giving prices and all practical information on the subjects.

Interesting experiments have been made along this line by the Department of Education of the Province of Ontario and probably in other provinces and states. An interesting report on this subject by a British commission was published under the title of "The Cinema in Education" by Allan and Unwin, London.

Motion Pictures and Religious Education

On page 43 of this book begins an account of the movement now forming for the use of motion pictures in religious education. Those interested may correspond with Dr. Howard LeSourd, School of Religious Education, Boston University, 20 Beacon Street, Boston, Massachusetts.

For information on Motion Pictures in Surgery, etc., write to Dr. Franklin E. Martin, 40 East Erie Street, Chicago, Illinois, or to the Motion Picture Producers and Distributors of America, Inc., 469 Fifth Avenue, New York City.

Films are now so widely used in industry, both for teaching employes and acquainting the public with industrial services, that it is impractical to give a list of the companies with films for distribution or with informative booklets. It is suggested that any one interested write to C. J. North, Chief, Motion Picture Division, Bureau of Foreign and Domestic Commerce, Department of Commerce, Washington, D. C.

Chapter VIII

LIBRARY COOPERATION—HOW IT WORKS

By Miss Marilla Freeman

Librarian of the Main Library, Cleveland Public Library

Cleveland Public Library's cooperation with films started in 1924 when the Library compiled a list of books connected with the filmed version of "Scaramouche" by Rafael Sabatini. This list the exhibitors printed as a bookmark, and 10,000 of these bookmarks were distributed by the Library and the theatre showing the first run. The "Scaramouche" bookmark was re-issued in every town having a public library in which the film was afterwards shown. So far as is known, the Cleveland Public Library was the pioneer in this form of film cooperation. Other libraries have followed suit, and the American Library Association now has a Committee on Motion Pictures to assist in problems of cooperation.

The publicity office keeps a card file of important coming films, their producers, the books or plays on which they are based, the locale, period and, in some cases, the stars. This is partly for the reference use of the library proper to which inquiries are constantly coming concerning perhaps, films long since past: "What book was this film made from?" "Who was the star in that picture?" By skimming a film trade journal and making notes, it is comparatively easy to keep this record. At or before the completion of a film the publicity office writes to the producer's New York office for one set of "stills" and for a press book. The producers would gladly send these without waiting for the library's request, but this results in a flood of unwanted material, and the publicity office prefers to ask for only what it is likely to find usable. This plan may,

of course, be greatly simplified by libraries which do not wish to go into the matter on so extensive a scale, by arranging all details of cooperation, including the securing of stills, with the local manager or exhibitor.

In the case of "Ben Hur," more than 200 different stills were used throughout the Cleveland library system, and 160 for "The King of Kings." These, with attractive book material, were used by the Exhibit Committee of the Main Library for show case and street window exhibits of these exceptional pictures; by the History, Fiction, Philosophy and Religion, Literature, and Foreign Literature divisions for exhibits and book displays, from their various angles; and also in the branch, school, station and county libraries. The stills are vital in library-film cooperation. It is the stills that separate the group of connecting books in displays from the thousands that line the walls about them. For some reason people who pass unseeingly by the finest kind of engraving or other reproduction of the Colosseum, will stop captivated before a poster bearing a photographic still of the Colosseum, will take home a book in which it figures, and will go that night to see the motion picture which features it. Of course, an attractive poster caption must lend point and accent to the display, however small.

In most cases the exhibitor will be glad to give the still permanently and they can later be placed in the library's picture collection. The beautiful sepia prints of scenes and characters in Douglas Fairbanks' production of "The Iron Mask" will, for example, have permanent value to one studying costume, architecture, interior decoration, social customs, portraiture, biography and history of the period of the early years of Louis XIV and last years of Richelieu.

A most important feature of cooperation is the so-called bookmark reading lists. When a bookmark is requested the first step is to get the film approved for

cooperation. In rare cases, an unusual picture may be accepted in advance for cooperation, by a study of its reviews, its stills and its press book. Whenever possible, however, the library is given by the exhibitor, or the local representative of the producer, opportunity to see a picture on which cooperation is desired, well in advance of its local showing. This gives adequate time for the preparation of a bookmark, and makes possible what is very important to the exhibitors—getting exhibits and displays in place a few days before the film is shown to the public. At least one member of the committee and preferably two join the publicity representative to study the picture's points of advantage or disadvantage from the library's point of view. The committee consist of the library editor, the four division heads whose material most frequently ties up with a picture, those of the History, Fiction, Literature and Fine Arts Divisions, and as a highly interested ex-officio member, the Librarian of the Main Library. If the advance screening is impracticable, passes are furnished for members of the committee to see the film on its opening day and decide whether cooperation can be extended.

When the picture has been approved, each division, History, Fiction, or others having "connecting" books, sends these to the library editor, who selects from the many volumes the few most suitable for the bookmark, and with a fine flair for the grandiloquent language of the movies, groups these under pertinent captions, tops the list with an apt quotation and sends the copy, ready for the printer, to the publicity representative. The latter adds the "frame" at the end, briefly announcing the film with an acknowledgment to the theatre which, and this I should emphasize, always pays for the printing; e. g. "Printed by courtesy of The Allen Theatre, presenting John Barrymore in 'The Tempest.'" The copy, duly approved, is then turned over to the officials who have requested the bookmark, with the

stipulation that proof be submitted to the library editor. This last provision protects the library as to printing errors and format, and has resulted in quite uniformly attractive looking bookmarks.

The library also stipulates that since the bookmarks are distributed in the libraries of the Cleveland system, an at least equal number must be used in the theatre. These are supposed to be distributed with or printed in the programs, in the rare cases where there are programs, but more usually are laid on a table in the theatre lobby, with a sign calling attention to them, or on the ledge back of which the crowds stand while waiting for seats. When the picture "We Americans" was shown in Keith's Palace Theatre, the Library, in addition to its bookmarks exhibited in the theatre lobby a set of the American Library Association Reading with a Purpose courses, featuring especially "Americans from Abroad," and sold, in consequence, a considerable number of these reading courses.

At the library end, the bookmarks are, in case of a very exceptional picture, slipped into outgoing books. As a rule, they lie on the charging desks and in list racks or near the exhibits with which they tie up, where the public may help itself to them. The Boston Public Library reports that from thirty to sixty thousand copies of a bookmark placed on the delivery counters of the Central Library and the branches were taken by interested patrons.

What all this type of cooperation can do for the picture is obvious. What it has accomplished for the library, among other things, is to set a large number of film fans to reading history, biography, travel, by calling attention to books that are as interesting and often as romantic as fiction.

A plan which promises to be helpful to libraries interested in cooperation with motion pictures, is that which is being worked out jointly by the Motion Picture Producers

and Distributors and by the Motion Picture and Visual Aids Committee of the American Library Association, with the aid of the Los Angeles and Cleveland Public Libraries.

Through the invitation of the Motion Picture Producers, a committee of two or three members of the Los Angeles Public Library staff, headed by Miss Gladys Caldwell, Principal of the Art and Music Department, is previewing in Hollywood pictures thought suitable for library cooperation, and reporting its impressions to the Cleveland Public Library, which in turn prepares a bookmark reading list on pictures recommended, if material is adequate. The list is sent to the American Library Association for printing in *The Booklist*, and also to the *Library Journal*, so that it reaches practically all the libraries in the country. The list is also sent to the producers for inclusion in the press book when that is possible.

Chapter IX

PUTTING OVER SPECIAL MOTION PICTURES

By Mrs. George B. Somerville,
Chairman, Better Films Committee, Quemahoning Chapter,
D. A. R., Johnstown, Pennsylvania.

(Editor's Note: The definite results obtained by the Johnstown Chapter provides a striking example of what can be accomplished in mustering support for a superior motion picture.)

As chairman of the Better Films Committee of Quemahoning Chapter, Daughters of the American Revolution, I have allowed enough of my interest to seep into my words to convince our local editor of the value of the work.

Perhaps the outstanding example of the success of the committee in obtaining patronage for splendid pictures was provided when "The King of Kings" was scheduled for a showing here. Feeling that a greater comprehension of the life, philosophy, and beauty of character of Jesus could be delineated on the screen, I felt an intense desire to express my feelings in the better films articles for the press. Those articles, together with personal letters sent to every minister and priest in our city, enclosing an invitation to attend a private showing of the picture, helped to spread the news and to awaken interest.

*The Johnstown Democrat, on January 8, 1929, printed the following article in this form:

*(Editor's Note: Abbreviated due to space limitations.)

BETTER FILMS

By Mrs. George B. Somerville

Chairman Better Films Committee, Quemahoning
Chapter D. A. R.

"The King of Kings" a wonderful picture portraying the earth life of Jesus of Nazareth, is coming to Johnstown. One who saw this screen offering said: "It is better than any sermon I ever heard."

The story runs true to the bible and throws on the screen the ideal life of Jesus as He lived it on this earth plane; His great message of love and compassion for all humanity; the miracles He performed the agonies of the Cross and His great triumph

over death, the resurrection . . .

Everyone in Johnstown and nearby towns will have the opportunity of seeing "The King of Kings" for the first time in our city, beginning Feb. 9.

It is our privilege to prove to our theatre managers that we do want good pictures by helping to make such pictures a box-office success. The expense of securing such films is heavy and it is incumbent upon those of us desiring better films to show our appreciation.

We had the full cooperation of the Cambria-Park Theatre management, the latter printing and mailing the letters and invitations. So great was the success of the picture, as a consequence, that it was held over for five days. Attendance, according to the theatre announcements, far exceeded that of any picture ever presented at the theatre. In a letter to me, the management stated that virtually one-half of the population of Johnstown saw "The King of Kings" during its showing.

Good pictures, such as "The King of Kings" and "Disraeli," and many, many others, are challenges, spurs to activity, incentives to aid in disseminating the lofty, the noble, the good among the burdened, no-time-to-think-or-read workers of the world. Feeling thus, sensing the possibilities for good if even the smallest of my efforts might click, I can put my best into each Better Films thought I write.

Chapter X

MOTION PICTURES IN RELIGIOUS EDUCATION

By Dr. Howard M. Le Sourd

Boston University School of Religious Education
and Social Service

The Committee on the Use of Motion Pictures for Religious Education originated at the conference on motion pictures held in New York City in September, 1929. The five members who were appointed on the original committee met during the conference and brought back a report which was formally accepted. The purpose, as defined by the Committee, was to discover the needs of various religious organizations for motion pictures, and to do what it could to meet those needs. The general procedure outlined was as follows:

1. To make a survey of what has been and is being done in this field by various organizations.
2. To make a list of the films that have been used to the best advantage, and to accompany this by suggestions of methods for intensive and extensive use.
3. To make available this information to all interested individuals and groups.
4. To encourage further experimentation in this field in the varied uses which might be made of available materials.
5. To promote as rapidly as possible the production

of special films for Religious Education with specific purposes in view.

6. To stimulate the use of pictures in religion in order to create a constituency worthy of commanding the special consideration of the industry.

The Committee has grown from the original five to twenty-nine, and includes the following: Howard M. LeSourd, Chairman, Boston University School of Religious Education and Social Service; Gilbert Agar, Secretary, Social Service Council of Ontario; Robert P. Anderson, Editor, *The Christian Endeavor World*; Miss Margaret Applegarth, National Council, Y. W. C. A.; Edward R. Bartlett, Professor of Religious Education, DePauw University; Miss Helen M. Brickman, Council of Women for Home Missions; George W. Brown, Secretary, American Bible Society; Robert Davids, General Secretary, Delaware Council of Religious Education; Ralph E. Diffendorfer, Secretary, Board of Foreign Missions, M. E. Church; Mrs. Jeannette W. Emrich, National Council of Federated Church Women; Mrs. John Ferguson, National Council of Federated Church Women; Mrs. D. J. Fleming, Federation of Women's Foreign Mission Boards; Stanley High, Editor, *The Christian Herald*; Miss Elizabeth Harris, Missionary Education Movement; Frank Langford, Secretary, Board of Religious Education, United Church of Canada; Rev. Daniel A. Lord, Editor, *The Queen's Work*; C. M. McConnell, Professor, Boston University School of Theology; Mrs. George T. McQuade, International Federation of Catholic Alumnae; Henry H. Meyer, Dean, Boston University School of Religious Education and Social Service; Harry S. Myers, Board of Missionary Cooperation, Northern Baptist Convention; Warren T. Powell, Professor of Religious Education, Boston University School of Religious Education and Social Service; Erwin L. Shaver, Secretary, Leadership Training, Congregational Education Society; Mrs. E. H.

Silverthorne, Federation of Women's Board of Foreign Missions; Rev. Ralph W. Sockman, Pastor, Madison Avenue M. E. Church; Jay Stowell, Board of Home Missions, M. E. Church; Rev. Francis X. Talbot, Associate Editor, "America"; Frederick R. Thorne, 156 Fifth Avenue, New York City; Luther A. Weigle, Dean, Yale Divinity School; George J. Zehrung, Director, Motion Picture Bureau, National Council, Y. M. C. A.

At the present time the survey is well under way. Questionnaires have gone out to nearly one thousand Protestant churches that are now using or have used motion pictures. It is expected that still another thousand will be included in the study. The Catholic representatives, for their share in this report, are utilizing a survey just recently completed, of the use of motion pictures throughout their church. A special survey is also being conducted in Canada to ascertain the extent of the use of motion pictures in the churches of the dominion.

When the returns from these various surveys are complete, they will be presented in a little booklet. This will include the list of films that have proven most useful in church work and are now available, suggestions as to how these films can best be used and a statement of the principles which should be kept in mind in order to get the best results from motion pictures in the church.

Besides this survey the Committee at the present time has four specific projects in view:

1. The production of a feature picture setting forth the missionary program of the church, largely in terms of what is happening as a result of the missionary enterprise.
2. The preparation of motion picture studies on the Geography of the Holy Land for use largely in church schools. These might be used, however, for special showings at church services and other

assemblies. It is planned to have courses on Old Testament Geography and on New Testament Geography, and in addition selected pictures for Primary children. Arrangements are also under way to have a lecture synchronized with Palestine pictures for special showings at the theatres or in churches where sound equipment has been installed.

3. The utilization of such fine materials as are now available in various pictures that have had their theatrical run, by adapting them for church school use. These would come from Biblical subjects, such as "The King of Kings" and "The Ten Commandments" and from those presenting life situations where ethical discrimination and judgment are required.
4. After experimentation with what is now available in this field, it is planned that new pictures be produced specifically for use in religious education.

The Committee realizes the extensive and difficult task which it has undertaken, but sees the need and opportunity for work in this field. Results may come slowly but the returns from experimentation and work in this field will be beyond computation. The cooperation of religious leaders throughout the country is necessary for success, and the generous responses which have already been accorded gives promise of fruitful results from this work.

Chapter XI

SELECTED FILMS LIBRARY

At the recent Motion Picture Conference held September 24th, 25th and 26th, 1929, at the Montclair Hotel in New York City, a Committee was created to select and classify those motion pictures of especial interest to children of all ages and to suggest to the industry a list of such films which should be constantly available.

The Committee consists of:

Mrs. Harriet Hawley Locher, Chairman,
1136-25th Street, N. W., Washington, D. C.
Director, Public Service and Educational Dept.,
Crandall Theatre and the Stanley Company of America,
1921-29, inclusive.

Mrs. Edmund M. Barsham
2503 Madison Street, Wilmington, Delaware.
Motion Picture Chairman, Delaware State Federation
of Women's Clubs.

Mrs. Mina Church Brann
The Oaks, Cabin John, Maryland.
Montgomery County Motion Picture Chairman, Mary-
land Federation of Women's Clubs.

Miss Marilla W. Freeman
Cleveland Public Library, 325 Superior Avenue, N. E.,
Cleveland Ohio.
Librarian, Main Library, Cleveland Public Library;
Committee on Motion Pictures, American Library
Association.

Mrs. George C. Harrison

171 Grand Avenue, Edgewood, Rhode Island.
Chairman, Better Films Council of Rhode Island and
Motion Picture Chairman, Rhode Island Federation of
Women's Clubs.

Mrs. Clara Keck Heflebower

3595 Outlook Avenue, Hyde Park, Cincinnati, Ohio.
Motion Picture Chairman, National League of American
Pen Women.

Mrs. James F. Looram

30 Hampton Street, Elmhurst, Long Island.
New York State Chairman, Motion Pictures, International
Federation of Catholic Alumnae.

Mrs. Malcolm P. MacCoy

560 West 180th Street, New York, N. Y.
Motion Picture Chairman, New York State Federation
of Women's Clubs.

Mrs. Alonzo Richardson

Piedmont Hotel, Atlanta, Georgia.
Executive Secretary, Board of Review of Atlanta.

Mrs. David Ross

R. R. M. Box 39-H, Indianapolis, Indiana.
President, National Indorsers of Photoplays, Inc.

Mrs. Walter Willard

40 Carpenter Lane, Germantown, Pa.
Motion Picture Chairman, Pennsylvania Federation of
Women's Clubs.

FOREWORD

For the past eight years or more the club women of the country who have been actively interested in the promotion of programs for children have struggled with the problem of getting motion pictures to meet special requirements. While among those experienced in this work it is agreed that the average child of today is sophisticated beyond his years, and demands for his entertainment the current releases—at the same time there are in all communities children whose parents cling to the traditions of their own childhood, and will not permit their children to attend motion pictures unless they are selected from those considered to be within the age and understanding of the child.

Almost from the beginning of the organization of the Motion Picture Industry sporadic efforts have been made to meet the demand for pictures for children. Stories have been filmed from such authors as Mark Twain, Kate Douglas Wiggin, Louisa M. Alcott, Frances Hodgson Burnett, Gene Stratton Porter; and of the world's famous child classics we have Peter Pan, Alice in Wonderland, Cinderella, Treasure Island, The Seven Swans and many others dear to the hearts of children of all lands and of every generation. The list is so long that one is impressed with the sincerity of the effort made by the Industry over a period of years to make pictures acceptable to children. It is doubtful, however, if in the future there will be as many pictures produced for children as there have been in the past. The responsibility therefore rests upon those who are making a study of the motion picture and its relation to the child, to use their best efforts toward encouraging the preservation of these outstanding films.

For the more advanced child many interesting films based upon epochs of American History have been produced. Some of them stress events which are celebrated

by our national holidays. Pictures of this type should be so classified that their stimulating value may be adapted to community requirements. In addition to these there are gems in films of literature, music, art, and fiction through which are woven sports, adventure, travel, and comedy in a highly entertaining and educational form. The variety of subjects worthy of preservation in a National Film Library are endless. That they belong to the period of the "silent film" does not detract from their usefulness in the special field for which they are so well adapted, and in which their value will be immeasurable. They will never grow old to the audiences they will serve, and they are an everlasting credit to their producers.

BOOK ADAPTATIONS

- Adventures of Maya** Klein Corp.
(Life and adventures of Maya, a bee, based on the work by Waldemar Bonsel)
- As No Man Has Loved** Fox
(Edward Everett Hale's historical classic, The Man Without a Country)
- *Black Beauty** Warner
(A screen version of Anna Sewall's well known book)
- *Blue Bird, The** Paramount
(Based on Maeterlinck's famous book by the same title)
- Captain January** Principal
(Baby Peggy as the little ship-wrecked girl cared for by the lighthouse keeper; Laura E. Richards' story)
- Connecticut Yankee in King Arthur's Court, A** Fox
(Mark Twain's famous story)
- Cricket on the Hearth, The** Edited
(Charles Dicken's story of the old toy maker and his blind daughter)
- *Deerslayer, The** Edited
(James Fenimore Cooper's romance of the white man's struggle during the French and Indian war to gain a foothold in the new country)
- Evangeline** United Artists
(Longfellow's classic reproduced with Dolores Del Rio as Evangeline)
- *Freckles** RKO
- *Harvester, The** RKO

- *Keeper of the Bees, The** RKO
(Adaptations of Gene Stratton Porter's novels of similar names)
- *Kiss For Cinderella, A** Paramount
(James M. Barrie's comedy)
- *Laddie** RKO
(One of Gene Stratton Porter's stories, starring John Bowers)
- Little Minister, The** Paramount
(James M. Barrie's whimsical story)
- *Little Women** Paramount
(Louisa M. Alcott's novel)
- *Magic Garden, The** RKO
(Adaptation of Gene Stratton Porter's novel)
- Molly Make-believe** Paramount
(Eleanor H. Abbott's story)
- Mrs. Wiggs of the Cabbage Patch** Paramount
(Adaptation of the well known story by Alice H. Rice)
- *Pollyanna** United Artists
(Mary Pickford as the heroine of Eleanor Porter's well known novel)
- Ramona** United Artists
(Dolores Del Rio in a picturization of Helen Hunt Jackson's novel of the romance between a Mexican girl and an Indian)
- Robinson Cruse** Ameranglo
(Presentation of Daniel Defoe's tale of life on the Island of Tabago)
- *Taming of the Shrew, The** United Artists
(Douglas Fairbanks and Mary Pickford in Shakespeare's delightful comedy)

- *Three Musketeers, The** **United Artists**
 (Alexander Dumas' historically romantic novel
 presented by Douglas Fairbanks)
- Tide of Empire** **Metro-Goldwyn-Mayer**
 (Peter B. Kyne's novel dealing with the search
 for gold in 1850)
- *Treasure Island** **Fox**
 (An adaptation of Robert Louis Stevenson's book
 of adventure)
- Twenty Thousand Leagues Under the Sea** **Universal**
 (Jules Verne's marvellous and exciting adventures
 under water)
- Valley of the Giants, The** **First National**
 (Picturization of Peter B. Kyne's story of a lumber
 camp, with Milton Sills)
- *Vanishing American, The** **Paramount**
 (Zane Grey's story of the American Indian;
 Richard Dix starring)

COMEDIES

- Circus, The** **United Artists**
 (Charlie Chaplin in a story of the big tents)
- Girl Shy** **Pathé**
 (Harold Lloyd is afraid of girls until he falls in
 love and then he forgets his shyness)
- Gold Rush, The** **United Artists**
 (Charlie Chaplin in the Klondike)
- Go West** **Metro-Goldwyn-Mayer**
 (Buster Keaton as a lonesome tenderfoot whose
 only friend is a cow)
- *Grandma's Boy** **Pathé**
 (A timid boy's grandmother finds a way to make
 him brave. Harold Lloyd)

- Safety Last** Pathé
(Harold Lloyd in a breath-taking thriller)
- Speedy** Paramount
(Harold Lloyd in a story of New York's last horse car)
- War Horse, The** Fox
(Amusing adventures of a doughboy in France played by Buck Jones)

EPOCHS OF AMERICAN HISTORY

- Barbara Frietchie** Pathé
(Florence Vidor as Barbara Frietchie in the romance of Civil War days in the South)
- Betsy Ross** Edited
(Story of revolutionary days, with Alice Brady)
- Courtship of Miles Standish, The** Edited
(The coming of the Pilgrims in 1620; based on Longfellow's famous poem)
- *Covered Wagon, The** Paramount
(Epic of migration across the plains to settle the west—1848)
- Flaming Frontier, The** Universal
(Story built around life of "Buffalo Bill")
- Heart of Maryland** Warner
(Romance of Civil War days)
- *Iron Horse, The** Fox
(Building of first transcontinental railway)
- Janice Meredith** Metro-Goldwyn-Mayer
(Incidents during the Revolutionary period, featuring Marion Davies)
- Little Old New York** Metro-Goldwyn-Mayer
(Marion Davies in romance of the early nineteenth century when Fulton's steamboat sailed up the Hudson)

- *Old Ironsides** Paramount
 (Story of the U.S.S. Constitution in its fight with the Tripolitan pirates in 1812)
- *Pony Express, The** Paramount
 (Dramatic story of the first pony express from Middle West to California in 1860, starring George O'Brien)
- Rough Riders, The** Paramount
 (Roosevelt's regiment of Rough Riders at San Juan Hill during the Spanish-American War)
- Trail of '98, The** Metro-Goldwyn-Mayer
 (The hardships encountered during the Klondike gold rush in 1898. Dolores Del Rio)
- *Yankee Clipper, The** Pathé
 (The launching of American clipper ships—1850)

FAIRY TALES

- *Ali Baba and the Forty Thieves** Fox
 (One of the famous adventures from the Arabian Nights)
- *Alice in Wonderland** Pathé
 (A screen version of the well known classic by Lewis Carroll)
- *Alice Through the Looking Glass** Pathé
 (A sequel to Alice in Wonderland)
- *Cinderella** Paramount
 (The fairy tale children love)
- Hansel and Gretel** Edited
 (Hans Christian Andersen's story of the children lost in the wood)
- *Heidi of the Alps** Edited
 (From the children's story by Spyri. Exquisitely done in prizma color)

- Jack and the Beanstalk** Fox
 (The well known fairy tale)
- Little Orphant Annie** Edited
 (James Whitcomb Riley's well loved poem)
- *Peter Pan** Paramount
 (James M. Barrie's story splendidly reproduced)
- *Seven Swans** Paramount
 (One of the many popular fairy tales starring
 Marguerite Clark)
- Snow White** Paramount
 (The fairy tale of Snow White, the wicked queen
 and the old men of the woods)
- Thief of Bagdad, The** United Artists
 (Douglas Fairbanks in the Arabian Nights tale)
- (All the films listed under Fairy Tales are suitable for
 children as young as six years.)

HISTORICAL FICTION

- Beau Brummel** Warner
 (John Barrymore in a romance of the period of the
 Georges in England—early nineteenth century)
- *Dorothy Vernon of Haddon Hall** United Artists
 (Mary Pickford in Charles Major's romance of
 Elizabethan period)
- Eagle of the Sea, The** Paramount
 (Old romance and adventure around New Orleans
 about 1820)
- Glorious Betsy** Warner
 (Events in this country during the Napoleonic
 period. Conrad Nagel and Dolores Costello)
- *Iron Mask, The** United Artists
 (Douglas Fairbanks in picturization of Dumas'
 story)

- *King of Kings, The** Pathé
(Story of the life of Jesus)
- Monsieur Beaucaire** Paramount
(Romance of the period of Louis XV of France)
- Quality Street** Metro-Goldwyn-Mayer
(Marion Davies in James M. Barrie's play of the early nineteenth century)
- *Robin Hood** United Artists
(England during the reign of King Richard the Lion-Hearted; Douglas Fairbanks as Robin Hood)
- Scaramouche** Metro-Goldwyn-Mayer
(Romantic drama of the French Revolution based on Sabatini's novel, with Ramon Novaro)
- Ten Commandments, The** Paramount
(Moses receives the Ten Commandments and their application to modern times is depicted in the latter half of the picture)
- Viking, The** Metro-Goldwyn-Mayer
(Adventures of Vikings from Norway to Greenland, thence to America)
- When Knighthood Was in Flower** Cosmopolitan
(Marion Davies in Charles Major's novel picturing the Tudor period)

SCREEN FICTION

- Boy of Flanders, A** Metro-Goldwyn-Mayer
(A Flemish story with Jackie Coogan)
- Boy of Mine** First National
(Ben Alexander in a story of father love)
- *Bugle Call, The** Metro-Goldwyn-Mayer
(Jackie Coogan as a boy who learns to love his step-mother)

- Dress Parade** **Pathé**
(William Boyd as a West Pointer)
- Eagle, The** **United Artists**
(Rudolph Valentino in the role of a Russian Cossack)
- Fire Brigade, The** **Metro-Goldwyn-Mayer**
(Charles Ray in a story of the bravery of firemen)
- Flying Fleet, The** **Metro-Goldwyn-Mayer**
(Ramon Novaro in a naval aviation film)
- Gauche, The** **United Artists**
(Douglas Fairbanks as an Argentine cowboy who robs the rich to help the poor)
- Lost World, The** **First National**
(A tale of prehistoric mammals)
- Merton of the Movies** **Paramount**
(Glenn Hunter as a country boy breaking into the movies)
- Rag Man, The** **Metro-Goldwyn-Mayer**
(Jackie Coogan as a junk man's helper)
- *Rainbow Man, The** **Paramount**
(Eddie Dowling as a minstrel man)
- *Redskin** **Paramount**
(Richard Dix in the role of an educated Indian who returns to his people)
- Seventh Heaven** **Fox**
(Janet Gaynor in Golden's drama of war and everlasting love)
- Three Bad Men** **Fox**
(George O'Brien in the role of a good bad man)
- Tony Runs Wild** **Fox**
(Western story with Tom Mix and Tony)
- Tumbleweeds** **United Artists**
(William S. Hart in a western story)

We Americans **Universal**
(Life of the immigrants in this country; George Sidney starring)

West Point **Metro-Goldwyn-Mayer**
(William Haines as a smart aleck out of whom West Point makes a real man)

Winged Horseman, The **Universal**
(A Western romance in the oil fields; featuring Hoot Gibson)

SPORTS

Brown of Harvard **Metro-Goldwyn-Mayer**
(William Haines in a college football story)

Casey at the Bat **Paramount**
(Wallace Beery in a baseball story of the nineties)

Drop Kick, The **First National**
(A college football game; Richard Barthelmess starring)

Freshman, The **Pathé**
(Harold Lloyd goes out for college football and becomes a hero)

High School Hero, The **Fox**
(High school romance with splendid basketball game as climax)

One Minute to Play **RKO**
(“Red” Grange in a thrilling football story)

Quarterback, The **Paramount**
(Another football story, with Richard Dix)

***Salute** **Fox**
(George O'Brien in a story of two brothers—one a West Point cadet and the other a midshipman. A great football game between the two institutions lends interest)

- Warming Up** **Paramount**
(Richard Dix becomes a baseball pitcher and falls in love with the owner's daughter)

TRAVEL FILMS

- *Alaskan Adventures** **Pathé**
(Expedition of two men into the Yukon country armed only with cameras and bows and arrows)
- *Chang** **Paramount**
(Life of a jungle family and the constant danger of attacks by wild animals)
- *Grass** **Paramount**
(Picture laid in Persia showing the migration of tribes and their cattle in search of food)
- *Moana** **Paramount**
(Robert Flaherty's production depicting South Sea life, with all-native cast)
- *Nanook of the North** **Pathé**
(A glimpse into the lives and customs of the people of the Polar region)
- *Simba** **Talking Picture Epics**
(Mr. and Mrs. Martin Johnson's lion hunting expedition)
- White Shadows in the South Seas** **Metro-Goldwyn-Mayer**
(Monte Blue in a film showing the peaceful life of the South Seas ruined by the white man's pursuit of money)

** Indicates that the Committee believes the film to be outstanding and particularly worthy of preservation.*

All the films listed in this pamphlet are three reels or more in length, inasmuch as the Committee feels that sufficient short subjects for children's programs are available in the various exchanges. This preliminary report therefore includes only feature pictures.

SUGGESTED APPLICATION FORM

Name of organization
 City
 State
 Name of theatre where film is to be shown:

 Address
 Name of Manager
 Date of Showing
 Title of film desired

NOTE: Give three other titles in case first choice is booked elsewhere. Make all bookings three weeks in advance if possible.

Additional application blanks may be secured from the Selected Films Library Committee, care of Motion Picture Producers & Distributors of America, Inc., 469 Fifth Avenue, New York City.

It is suggested that you communicate with your own local exhibitor who can assist you in locating through regular channels of distribution, prints of the subjects in which you are interested. If difficulty is experienced in obtaining prints, or if none are available in the exchange serving your locality, application may be made directly to the

SELECTED FILMS LIBRARY COMMITTEE

Care of Motion Picture Producers & Distributors
 of America, Inc.

469 Fifth Avenue, New York City

Chapter XII

SETTING THE STANDARDS FOR COMMUNITY BETTER SHOWS

By Mrs. Thomas G. Winter

As soon as any group begins to work to make the moving picture a force for fine community life the question is bound to come up: How can we learn, learn in ample time so that our knowledge may have fruition—what are the films we want shown in our town and what can we well afford to leave unseen?

Here the industry and such women's organizations as have most deeply interested themselves in the moving pictures have come together in a plan for previewing the output of the studios as it comes forth from day to day in Hollywood. Five organizations there are in this particular labor of love, and service to the far away sections of the land. A hundred and fifty women, dividing themselves into daily squads of twenty-five (which means five from each organization involved), are invited by the Producers into the small darkened projection room of the Academy of Motion Pictures in the Roosevelt Hotel on Hollywood Boulevard. On the women's side it means volunteer service and a holding themselves to it day after day, week after week. On the side of the industry it means the supplying of the opportunity for this early showing, and that with no strings attached, for the producers do not know or ask what judgments are to be given publicity. Periodically each organization gathers its findings, puts them into form and distributes them to its membership according to its particular method, some by direct mailing to a large list, some by publication

in official organs. In addition to the women's groups, young men from the Y. M. C. A. are among the previewers. The women's organizations represented are the Daughters of the American Revolution, the General Federation of Women's Clubs, the International Federation of Catholic Alumnae and local Parent-Teachers' Associations and University women.

As he or she enters the small theatre, each previewer is handed a slip with the name of the film and information as to the producer, the author, the cast, the form of picture, silent, speaking, musical, and a brief outline of the plot. Below is space for comments, with the suggestion that praiseworthy effects should be noted and objectionable elements together with the reasons for such judgments.

No one keeps at this work very long without discovering that mere liking or disliking, and judgments based on ethics alone are not enough. This is, to be sure, the world's most widespread and democratic entertainment, but it is also the blending of several arts, and criticism of art necessitates some training, some understanding of criteria.

Each picture falls into a class—in fact into several classes. Is it romantic or realistic; is it historical or social drama; fanciful or farcical? What value has it from the literary point of view, that makes one class it as an excellent piece of craftsmanship or condemn it to the category of the boresome? Does it hang together or is it slovenly in structure? Are the incidents injected for their own sake or do they contribute as all incidents should in a well-rounded piece of art, to the total effect? Does it keep up its interest to the end, and is the end inevitable? Is the conversation well done with each actor in character? What do you think of the title? Is it well chosen or is it merely an attempt to play up popular interest? Most of all, is the story good entertainment? And then there are questions with respect to the art of photography, the charm of scenery and cos-

tume, of mass effects of light and shade, of group composition, of color, such as belong to all pictorial arts. Such considerations as these are but the beginning of the technical points to be considered. When we start in on the moral qualities or the educational, or the matter of appropriateness to juvenile showing, there are many, many more categories. Such standards are applicable to matters of good and bad taste, vulgarities, violations of the finer elements of citizenship, family relations, ethics of law observance, of sex decencies.

Finally, does the story as a whole tell the tale the author and producer intended? Does it "click"? And was the story worth telling?

Quite recently the five organizations of women have come to the conclusion that they need to develop certain fine cooperative ways of working. It is evident that their influence is magnified many times if they do team work to the extent in which they are agreed, while each maintains certain points of view that belong to the individual group. So, once a month the chairman of each committee, together with two other members, have been lunching together to talk over their common interests. By rubbing up against each other they are pushing forward their training into expertness; they contribute flashes of insight; they add the results of experience each to the others. They agree that when a story stands out as of unusual excellence and all the committee so agree, then that picture should be given more than a usual push along insofar as they are able to influence attendance all over the country. They see that they must draw up a dictionary of terms so that they shall, as it were, speak the same language. For example, they find they do not use the word "sophisticated" with the same meaning.

More than this. They have asked that a school of criticism be conducted for all hundred and fifty of the mem-

bers of all the committees. Training in values, in standards, in ways of increasing audiences for the excellent and diminishing audiences, for the stupid or vulgar. They ask greater knowledge of the producers' problems so that they shall understand what rightfully belongs to this growing art of the screen. All these and many more matters are being set forth by experts for the benefit of these women whose sole purpose it is to push upward the value of the world's favorite entertainment.

To quote a Fox executive, "The industry is generally spoken of as having three divisions, production, distribution and exhibition. But there are really four divisions—production, distribution, exhibition and consumption, the fourth being the function of the public. Without the public—without you—there would be no necessity for the other three."

Previewing at the source in Hollywood is still incomplete in some of its mechanism and still incomplete in the preparation of some of the women who are doing the work, but it is discovering its difficulties as a first step in solving them. It is the vanguard of the fourth estate of the movie business—the ultimate consumer.

Its value lies in the fact that it offers much earlier viewing of the pictures than is possible anywhere else than in Hollywood, and in the immediate dissemination of information as their desirability to great numbers of localities and to women of many types, with the consequent urge for seeing the best spreading itself like a wave in front of pictures that are to come to town after town.

Chapter XIII

FAMILY NIGHT PROGRAMS

By Mrs. H. G. Grover, President
Rutherford, N. J., Better Films Committee

The family week-end program in the Rutherford Theatre is the response of the Rutherford Better Films Committee to the town's agitation about four years ago over the kind of pictures shown to young people. It is our service directed for the benefit of a large number of theatre goers who fall into the type of family audience in a suburban town where the head of the family belongs to that distinct social class called "commuters."

Four years ago a representative body of community well-wishers, drawn from twenty-five organizations met to discuss and if possible improve the movies. They discussed thoroughly all the bad ones but none offered a single constructive plan about improving them.

A year later, since the embers still glowed a little, the Rutherford Better Films Committee was started with nine members. That first year was spent organizing a committee, gathering interest and members from the town and establishing the Weekly Photoplay Guide in Rutherford's weekly paper. This is a sign post to the intelligent public about Better Films or selected pictures showing in our theatre. Our acquaintanceship with the genial theatre manager grew during that year, as we went to him to get weekly bookings, and his interest in our work increased when we began to talk about the number of selected pictures his programs offered. That was all the first year.

The second year we began to talk to him a little about

pictures for young people, the kinds we liked or didn't like for them. After a year's study—for the committee is primarily a study club—we knew more about pictures, had seen more, had learned to evaluate pictures and dimly to distinguish art from mere entertainment. The showing of Abraham Lincoln gave us a chance to demonstrate to him our connection with the prominent organizations in the town and the methods we could use to interest the public in fine films. A little later we asked for a special showing of Peter Pan and on the Friday after Thanksgiving crowded his house, seating 1,800, with the biggest matinee he had ever had. Four family audience pictures showing in one month on holidays and week-ends were loudly applauded by us as the ideal type of week-end program until we were able to say, "This is what we mean by family week-end programs—something that the whole family can come to see and enjoy together."

During the year our representatives had diligently canvassed parent teacher groups and women's clubs to see whether they wanted a Saturday morning matinee especially for children. The answer came back repeatedly and emphatically—They did not—Saturday morning was the time for music lessons, dancing lessons, the practice of the fine art of housekeeping, but not for movies. Saturday afternoon children could go to the movies. Would the Better Films Committee please arrange it and see that all the programs were perfect for all ages from the wee tottler up to the discriminating High School Miss—and keep all that awful stuff out.

Reports of excellent results with the morning matinees in many parts of the country had reached us and it was the only way we knew. It was a little discouraging when we wanted to help and couldn't, so we did nothing and waited.

By springtime we had listened to an enthusiastic

speaker who gave us the final help and encouragement we needed. She recognized that a large percentage of week-end audiences were Juniors—young people under twenty-five years of age. The idea in brief was—establish a family week-end program with features that the family in toto can see and enjoy together and make the regular Saturday afternoon matinee showing the same pictures, especially agreeable to young people by means of added attractions.

Our manager we found willing to listen to this proposal—revolutionary as it sounded—provided we could prove it would pay. He was willing to give our suggestion a trial because we had enlisted the interest of the Board of Education and been granted permission to advertise fine pictures to school children, a favor he had often asked and been refused; churches had responded to our appeal to boost the good pictures. He began to see that we were really trying to be spokesmen for the intelligent public and not merely expressing our pet prejudices. Everything we did helped him and we had never tried to run the theatre or reform it. So much gained the second year.

The following fall was set for a month's experimental trial of the plan. Every feature which was to appear on the program for Friday and Saturday was submitted to us for approval and endorsement. When we didn't approve, the feature was eliminated. Short features were also subjected to our scrutiny and endorsement to make the program good in all details. The Saturday afternoon matinee was the center of our active endeavor to make it especially attractive to the Juniors. They were to see exactly the same program the grown-up saw Friday night and Saturday night, but Junior Matinee had some things that no other program offered. If you went at night you missed it.

The Junior Matinee Committee put on a Party or Surprise which changed every week and was kept a secret. This surprise feature was especially selected talent from

the town, mostly Juvenile, although a nature expert who talked about and showed snakes proved a most popular number. Extra educational pictures were added to the matinee and these also proved popular. The Kiddie Frolic, added later in the year by the management was the final evidence, if we needed any, that the matinees were a tremendous success in the box office.

For 3 winters we have worked with our manager, selected or okayed programs, sponsored them to the public and watched the matinees grow and grow until when we closed in May the Junior Matinee would hold its own with a big Field Day meet and record a big house.

Chapter XIV

THE GENERAL FEDERATION OF WOMEN'S CLUBS

**By Mrs. Ambrose N. Diehl, Chairman, Motion Picture
Committee, Pittsburgh, Pennsylvania**

The first step in the program of the Motion Picture Department of the General Federation of Women's Clubs has been the appointment in each state of a motion picture chairman followed by the appointment of such a chairman in each individual club from the largest to the smallest.

Our program as a whole has two major purposes. The first of these is the guidance of the American family in the selection of its motion picture entertainment, and the second is the use of motion pictures in the work of the various departments of the General Federation.

We are now in a position to cooperate effectively not only with every motion picture chairman in the Federation, but with the chairmen of practically every department who are seeking an additional method by which to increase interest in their own departmental work.

We have available for motion picture chairmen the following data:

A brief resumé of the program of the Motion Picture Committee, with which every chairman should be thoroughly familiar.

An outline of study of motion pictures for use by the clubs, covering practically every subject in the film business. Chairmen who wish to have a motion picture program

should have a list of the subjects from which to select material about which detailed information is desired.

A list of all films reviewed during 1928 and 1929. Also lists of films suitable for church and family use.

A list of motion pictures which are available for use by the various departments of the General Federation with instructions how and where to obtain these films.

It will be found upon examination of the departmental film list that many films are adaptable to use of the Federation. Among the subjects covered are American Citizenship, Americanization, Citizenship Training, Civic Education, Cooperation with War Veterans, The American Home, Home Economics Teaching, Home Extension Service, Home-making, Forestry and Wild Life Refuges, Textiles, Problems of Delinquency, Illiteracy, Better Speech, Narcotics, Community Drama, Civil Service Reforms, Nutrition, Highways and Memorial Tree Planting, Applied Education, Fine Arts, Art, Literature, Music, Health, Rural Districts, Problems of Industry, International Relations, Public Welfare, Child Welfare, Indian Welfare, Conservation of Natural Resources and General Education.

Our own film, "Woman's Progress," featuring many of the great women leaders of today in the world of art, science, education, politics, business, has been in constant demand. This film is available to any club or woman's organization for a small fee and transportation.

One of the most important objectives of our work is, of course, guidance of the family in selecting suitable motion picture entertainment.

The most important consideration in undertaking to guide our members in their film entertainment is **time**. We must be informed in advance of the picture's distribution, because such a service is worse than useless if the pictures have already been shown.

The logical place of course to see pictures early is in Hollywood. And the desirable time is before the pictures have been sent to the exchanges for shipment to the theatres.

Arrangements have at last been made whereby previewing will be expedited. The facilities of the Academy of Motion Picture Art and Sciences, including sound-equipment, have been made available to national groups who wish to preview pictures and direct their members' attention to the more worthwhile ones. The General Federation is one of the groups which will take advantage of the facilities.

We have great confidence that the new previewing arrangements, with Mrs. W. W. Green serving as our Chairman and the invaluable co-operation of Mrs. Winter, will give emphasis to our program. It will provide us with information far enough in advance to mobilize our support to the best pictures and to allow our members to urge upon exhibitors the showing of the most desirable films.

Our previewed lists may be obtained by any Club or individual who will publicize them.

We are receiving gratifying reports regarding the co-operation of exhibitors, especially where Junior matinees and family night programs have been established.

Recapitulating, the program of the Federation is as follows:

1. A motion picture chairman in every state, in every district, in every city, and if possible, in every affiliated club.
2. Establishment of contact with exhibitors and producers in order that suggestions and wishes of the Federation may be made known directly to the motion picture industry.

3. To keep departments of the Federation advised of motion pictures which they can use in furtherance of their departmental work and to assist departments, whenever practical, to obtain such productions.

4. To classify and to make available to the membership in so far as possible lists of films of special interest and value in an effort to guide, in advance, motion picture attendance.

5. To encourage Family Night programs and to give support to programs for children when suitably presented.

6. To encourage each club to devote at least one meeting a year to study of the motion picture in order that the problems which face us and the industry alike may be better understood.

Chapter XV

THE NATIONAL INDORSERS OF PHOTOPLAYS, INC.

By Mrs. David Ross, President, Indianapolis, Ind.

We have had a National Organization which has been slow in organizing because of lack of funds to be spent on an organizer. The Indorsers consider only one policy advisable for National Organization of Indorsers and that is to follow a plan suggestive of purpose to be adjusted according to local needs. The names of many persons who attended the conference were known to me as those to whom we have been sending our literature relating to the work of indorsement.

In Indianapolis the Indorsers are financed in part by the Community Fund Drive. If we were not worthy, they would not have us.

1. How did we interest our community in better pictures?
 - (a) Persistently and insistentlly talking and giving publicity to all good pictures and constantly keeping the Indorsers of Photoplays in the lime-light—letting it be known that our organization is ready to act as a medium between the picture-going public and the industry.
 - (b) Having one person act as co-operative chairman—bringing all complaints to her. Be careful whom you choose.
 - (c) Having our newspapers, public schools, and libraries with us.

- (d) Having representation in General Federation and State Federation of Women's Clubs, State P. T. A. having a place on the program of all activities.
 - (e) Sending Bulletins of pictures and other literature through Child Welfare Department of Indiana University reaching thousands of parents over the state.
 - (f) Placing notices of pictures being shown, in our High School Echo. This reaches many homes.
 - (g) Placing lists of pictures in public libraries that they may be watching for them in the neighborhood houses.
 - (h) Helping Churches and Philanthropic Institutions to choose their pictures.
 - (i) Showing pictures in Institutions unable to have them otherwise.
 - (j) Having this notice in the paper first of each week following Exhibitors Ads:
"The Reviewing staff of the Indorsers of Photoplays recommends the following films on view this week: For the adult, Billie Dove in 'Her Private Life,' at the Circle. For the family, all-star cast in 'The Hollywood Revue,' at the Palace; Richard Dix in 'The Love Doctor,' at the Indiana; Edward Everett Horton in 'The Hottentot,' at the Lyric."
2. Have we made satisfactory contacts with local exhibitors, and if so, how?
- Our contacts have been very satisfactory. Our exchanges often call us to see special pictures in order that they may have our indorsement.

Those pictures on our lists sell better over the State. We often discuss with them "Bad Pictures, Good Pictures," and have had no trouble in having certain eliminations made. As to Exhibitors—the friendliest relations possible exist between the Indorsers and exhibitors. Every house has a committee of two. At first, it was only one but at the suggestion of the Manager of the Uptown Theatre, we agreed to have two. He asked that one be quite a young woman, the mother of young children and the other a woman whose young people are in college. (Notice we do not say old.) They may not represent any organization but stand high in the eyes of the community and attend because they love pictures and are not overly critical and have a wholesome sense of humor. The suggestion as to these two women comes from the exhibitor subject to our approval. They are then invited in to membership. This additional one makes the membership larger than we like but gives better satisfaction.

Our meetings are largely attended but everyone is allowed to take part. Nearly always some one from the industry talks to us or is present. Mr. Graham, head of our exchange, is on our Executive Board. This was done at our last annual meeting because we felt that they must keep in close touch with what we are doing.

They like us and we like them. The exhibitors nearly always talk over their problems with these two advisors who have great pride in

their own theatres. It creates rivalry which is a good thing and makes the meetings interesting.

3. What suggestions growing out of our experiences, can we make?
 - (a) Avoid chairman who only go to make reports to their organizations.
 - (b) Insist that organizations appointing chairmen—appoint only picture-loving people. (When we let them appoint people they wanted to favor, or people of some prominence in clubs, we found we had unpleasant discussions and were rounding up critics.)
 - (c) Such groups must be composed of people in all walks of life—leadership is not confined to the rich or exclusive. We find the business and professional women very good. From the schools in the poorer districts we have developed leadership.
 - (d) Be careful in criticism and lavish in praise of good drama. Always remember too much Pollyanna type would kill all picture houses.
 - (e) Have certain points that you don't like taken to the one receiving complaints.
 - (f) When such pictures as "Cock Eyed World" and "Wedding March" were shown, we didn't take the recommendation or denunciation of any small committee but brought it before the whole board. When there is an equal division in the opinion of 75 or 100 people, we as a group make such a report and the pictures go on just the same.
 - (g) We have many of the best people in our city

in our work—then we have those to whom the admission price means a great deal. We all work together and are happy in the work. Sixteen years is a long time to spend in securing results but it has been worthwhile because the Indorsers have had satisfactory results in securing pleasant relationship with the exhibitors of the city.

Chapter XVI

BETTER FILMS COUNCIL OF RHODE ISLAND

By Mrs. George C. Harrison
Edgewood, Rhode Island

Every State Chairman of Motion Pictures realizes that her work is that of a Public Relations Committee. She must educate, crystallize and lead public opinion as to the educational and entertainment value of motion pictures, and she must realize that the best way to encourage both educational and artistic productions is through the box-office.

Upon my appointment as state chairman four years ago, I published a photoplay guide in the Rhode Island Federation paper. I recommend this as an excellent beginning in those states having such papers as copies can be sent to every federated club member in the state. However, to make motion picture work successful, the state chairman must reach the public as well as the organization she represents. I have found that the best way to do this is by use of the radio. Preparing a ten minutes' sample address on the best photoplays of that week, I submitted it for the approval of one of the two large stations in Providence. In my appeal to the manager of the station I stressed, first, the value of the audience the station would gain by such talks, as practically every one was interested in hearing about new and fine pictures; second, the value of the talks to the audience, especially to the discriminating theatre attendants and to parents who face the perplexing question of what their children should be permitted to see; and, third, the value of such talks to people in outlying districts who can attend the theatres only occasionally and who would value information coming from the station as to the best

pictures to see. The program was accepted and I have broadcast for four years twice every month, ten months of the year, and we have not only helped to interest the public in good pictures but we have helped advertise and build confidence in the work of the committee which is a very important thing to do.

The Federation paper was short lived and I began to get out a weekly bulletin, sending this to the thirty federated club chairmen for club use and to libraries for posting. This bulletin service has grown until it has become a very important part of the work. It is now posted in seven of our large libraries in the state, in Pembroke College, Brown University, Y. M. C. A., Y. W. C. A., Gibbs School for Girls, and a number of large clubs, such as the Republican Women's Club, the Plantation Club, and the Girls' City Club. The bulletin also goes to the eight state chairmen and the Boy Scouts—forming the Better Films Council of Rhode Island.

Being a very firm believer in cooperation, I called a meeting of our state chairmen and presidents and laid before them the educational value and helpfulness of using through all of their organizations the same work I was doing through the Federation and of forming a council for cooperative work in endorsing fine pictures. Last May I had a meeting of a number of organizations and several of our theatre managers and we formed the Better Films Council of Rhode Island made up of nine state organizations, including the Federation of Women's Clubs, the Congress of Parents and Teachers of Rhode Island, the Rhode Island Council of Women, the Rhode Island W. C. T. U., the Rhode Island Federation of Women's Church Societies, the Rhode Island Branch of the International Sunshine Association, the Rhode Island Daughters of the American Revolution, the Rhode Island University Women, the Providence Council of the Boy Scouts of America.

For four years I have had a reviewing committee composed of thirty members who review in rotation all of the new pictures each week. A digest is made of their reports and sent to the producers. This year members of each of the council organizations have been added to the reviewing committee.

(EDITOR'S NOTE: *The Rhode Island Better Films Council is one of the most completely organized state groups now in existence.*)

Chapter XVII

MACON (GA.) BETTER FILMS COMMITTEE

By Mrs. Piercy Chestney, President

The Better Films Committee of Macon, Ga., was organized on Aug. 29, 1923, with 45 men and women present. I was elected president at that time and am now serving my seventh consecutive term.

Two weeks later the first regular meeting of the organization was held, and a constitution and by-laws adopted. The constitution provided for three classes of membership—active; associate; and advisory. The active members are representative OF, not representatives FROM, important local groups—in other words, they are elected by the Better Films Committee on account of their knowledge of pictures and their interest in them, and their willingness to undertake the arduous work entailed by membership.

It became immediately evident that many of the original 45 would not be able to conform to the duties of active membership—regular attendance upon meetings and an obligation to serve as directed. Accordingly, of the 45 present at the organization meeting 30 became active members, 10 were placed upon the advisory list, and five withdrew due to an inability to conform to the requirements of membership.

In the beginning there were no associate members, but as soon as the work of the Committee was so organized that it functioned properly, an associate membership was begun by inviting every Parent-Teachers Association in

the city and county to appoint a member to serve on the associate list.

Later other organizations received similar invitations, with the result that the associate list is grouped now into the Parent-Teacher Association sub-committee, with an active member of the Better Films as chairman, and all other organizations—churches, men's and women's organizations, fraternal orders, military groups, music teachers, etc., etc., with the chairman of extension—an active member—as chairman.

On the Saturday following the organization meeting, the first children's matinee was given. On each Saturday since—winter and summer—the matinees have been continued, with an initial attendance of 12, a maximum of 3,000, and a weekly average for the years ranging from 550 to 615.

These matinees are in the hands of a general chairman, and sub-chairmen of chaperones, ushers, prologues, music and press.

The programs for any given year (they are complete for the year) are begun the preceding July, completed about December 1, mimeographed, and distributed to schools, Parent-Teacher Associations, libraries, etc., etc.

For the past three years these schedules have been widely distributed over the United States. In 1928, one thousand copies were sent out—probably many more, as a number of state motion picture chairmen of various groups, used the schedule in their work. Each year they have been printed in magazines. Indications are that the number of copies distributed for 1930 will double that of 1928.

Other committees of the Better Films, in addition to the Parent-Teachers Association, Extension and Matinee, are the Non-theatrical, Scrapbook, Guest, Transportation, Publicity and Review.

The chairman of Extension, in addition to carrying on the phase of the work indicated by the name of the committee, keeps up-to-date a list of every organized unit—other than social—in the city with the name of the head and his home and business addresses and 'phone numbers.

These organizations, such as churches, Sunday School superintendents, women's church groups, fraternal orders, men's organizations, women's organizations, music teachers, art teachers, etc., are arranged alphabetically.

As an indication of the value of the lists—the Chamber of Commerce requested the use of six within ten days; the secretary of the Georgia Education Association, three; the theatres, all.

The non-theatrical committee lists all church groups, provides picture entertainment for the inmates of the several charitable homes, the orphanages, shut-ins and hospitals; makes arrangements with the various welfare workers for taking to the matinees underprivileged children; plans benefit matinees for the Salvation Army, Open Air Schools, etc.; lists the picture machines owned by the organizations which come within the province of the work; provides schools, churches, with catalogues and lists of pictures suitable for their use; encourages and urges visual education. In fact this committee has charge of every thing pertaining in a non-theatrical way to motion pictures.

In the scrapbooks, the chairman has more than 3,000 clippings, pictures, important letters, etc., beginning with one of the original letters sent out in regard to the organization of the Better Films.

The Transportation and Publicity chairmen's duties are easily understood. Each has an important part of the work and it is work well done.

The chairman of Review formulates each month a schedule from the list of pictures provided by the managers of the theatres and sends a copy to each member of the

Review Committee and to the secretary of that committee.

Every picture—feature and shorts—shown in Macon is reviewed and reported on special blanks. Copies of these reports are sent to the manager, the president of the Committee, the producer of the picture, the Motion Picture Producers and Distributors of America, Mrs. Thomas G. Winter, the National Board of Review, and to the secretary of the Review Committee, who compiles from them a report which is given at the regular monthly meeting of the Better Films.

There are still 13 of the original charter members on the Committee—most of the others, during the past six years have moved away from Macon. A few have been compelled to resign on account of other duties and a few have allowed their membership to lapse either through failure—three times in the year—to serve as directed or failure to attend three meetings during the year.

There are no drones on the Committee, and never have been. It is looked upon in Macon as the most active, best functioning organization in the city, all of which is due to a sincere interest on the part of the members and a delight in the work which has for its goal the education of the public to find better entertainment in better pictures.

Chapter XVIII

THE ATLANTA BETTER FILMS COMMITTEE

By Mrs. Alonzo Richardson

Secretary, Board of Review of Atlanta

The Atlanta Better Films Committee came into existence in 1922. Its purpose was to support and exploit good pictures—to make them pay in order that the producers and the theatre managers might see the advantage of giving the city the very best motion picture entertainment. Its purpose also was to educate the average audience to appreciate and to demand the best in pictures.

Out of this purpose grew a demand for special pictures for children—that is, clean, wholesome pictures at special showings. Within a few months the Howard Theatre became the home of the Saturday Morning Matinees for children where, under the most wholesome conditions, the children of the city were given those programs which were deemed best for their amusement. The local Parent-Teachers Association, realizing the benefits of the effort, gave every assistance and the average attendance ran at most times well over the thousand mark. Every holiday and every historic occasion was celebrated with proper programs. At Christmas the work was more extensive. During the month of December children brought toys, clothing, books, etc., which were carefully kept and sorted for redistribution to the poor children of the city at a large Christmas party. One year the firemen of the city mended and painted the old toys until they were like new. Hundreds of children were supplied with new garments. Each school of the city contributed a list of the needy. While a large Christmas party was held at the theatre, the poor children

being admitted without charge, distribution of the gifts took place in the schools.

The committee had a matinee chairman, who with her assistants, selected pictures for the matinees in cooperation with the local manager and the branch managers of the distributing companies. There was also a publicity chairman, a chaperon chairman, a prologue chairman, and other departments to assist in the matinee work.

Since the community theatres came in in rapid succession, the entire strength of the committee was needed to meet this new problem in helpfulness and it seemed wise to discontinue the downtown matinees for a time. The committee concentrated on the family night (Friday) and children's day (Saturday) in the neighborhood theatres. The downtown matinees will be resumed in the near future.

The exploitation of good pictures is accomplished in many ways. One very effective method is by telephoning. The committee has a telephone committee which creates an endless chain so that it will reach a great many homes in the city. A photoplay guide is published each week in the newspapers, the pictures being graded as to worth and audience suitability.

The first regional motion picture conference was held in Atlanta. Out of this came the organization of many better films committees in this section. Today the Atlanta Better Films Committee is composed of 75 representatives from as many civic organizations with many individual memberships. There is a waiting list and ranks are recruited from time to time from this list. Monthly meetings and luncheons are held and are very well attended, from 75 to 100 always being present. We have a speakers' bureau which furnishes a speaker on motion pictures to any organization in the city. There are many demands for speakers.

Each picture is reviewed and graded by an intelligent reviewing committee. The splendid cooperation of every manager of the 25 theatres of the city has made the work of real cooperation mutually helpful and pleasant.

Chapter XIX

OHIO—THE MOTION PICTURE

By Clara Keck Heflebower, National Motion Picture
Chairman, League of American Pen Women
Cincinnati

I was district chairman of motion pictures for four years and state chairman for the Ohio State Federation of Women's Clubs for four years. In 1923 I wrote letters to each president of every club in Ohio with the following suggestions:

"Appoint a motion picture chairman in every club, who should familiarize herself with all angles of motion pictures and secure information from all sources possible."

"Meet your exhibitor personally."

"Express to him your interest in motion pictures and your connection with whatever groups you are affiliated."

"Let him know that you comprehend his position and problems from his viewpoint, in that his business, precisely as the business of the men in your own and in other women's families necessarily must be on a paying basis."

"Assure him that you and your group will honestly cooperate with him, by actual attendance at his theatre, particularly on special nights or special afternoons of the week, if he will show community spirit by presenting photo-plays which will not offend good taste and the better standards of life."

"That you will cooperate, through your groups, by calling attention either with club notices or through motion picture chairman of your club and her committee: the latter

to constitute a telephone squad to keep the members in touch with his high class programs."

"When you have established a friendly and mutual understanding with your exhibitor; when you have heard and appreciated his side of the question, and know in how far he will cooperate, tell him you will take his message to the club; that a committee will call on him to show their appreciation and earnest interest. At that meeting, whatever plans have been decided on by the club's membership can be discussed with him in a friendly way. These plans may include Junior Saturday Matinees; Friday Family Nights, and possibly a night of special performance for adults. (Outstanding pictures like "The Last Laugh.")

"Have the committee consist of not less than 3, and if possible 5 or 6, so that the exhibitor fully realizes the sincerity of the approach and helpful suggestions."

"If matinees for Juniors are included, the club to appoint a number of chaperons for each matinee, who must serve, or provide a substitute, and give all the help to make the matinees a success."

"Also to decide on a list of pictures for these matinees and ask the exhibitor, if possible to secure these for your group. He will surely do so."

"Keep up the interest in motion pictures of other club members by your own enthusiasm. The motion picture is so wonderful an entertainment and educational factor, you will profit by the wide information you gather and the contacts that come your way."

Five years ago I was invited to speak on motion pictures before the Mothers and Parent-Teachers Club of Hyde Park. Knowing that there was a desire for Saturday Morning Matinees for children, I called on the Hyde Park exhibitor and told him what was in the minds of the women. He said he would do everything possible to make the

matinees successful if the women would make certain that the matinees were attended. At the meeting I suggested that a motion picture committee be appointed to confer with the theatre manager. This suggestion was approved and a committee was appointed and within two weeks the Junior Matinees were a regular institution of Hyde Park community life. They were so successful that it was found that two performances on Saturday were necessary to take care of the children.

My final suggestion is to have faith—show faith—in your exhibitor. Approach him with a kindly, appreciative spirit and give part of your time graciously to understanding and meeting his viewpoint, and I am certain that you will secure the most excellent results that we have secured in Hyde Park.

Chapter XX

DELAWARE PLANS

**By Mrs. Edmund M. Barsham, Motion Picture Chairman,
Delaware State Federation of Women's Clubs,
Wilmington**

When I took over the committee on motion pictures for the Delaware State Federation in November, 1928, I realized that there was very little interest of any kind in pictures throughout the state among clubwomen. We now have a picture chairman in all of the federated clubs of the Delaware Federation in which we could expect to have such chairmen.

This year some of the clubs are meeting regularly once a month having programs, studying one time "The Development of Talking Pictures," the next time "Why the Elimination of the Orchestras," "Benefit Programs Mother's Council of the Y. M. C. A.," "What is New from the Dramatic Side of the Film," "What will the New Device of Lens Mean to Grandeur Films," etc.

I edit weekly for four daily newspapers reviews of films shown in Wilmington and have edited during 1929 for the official state paper printed in Dover, Delaware, weekly reviews of pictures shown in that city.

The following is an example of our review column:

"These reviews are based upon material received from various reviewing groups having no connection with the motion picture industry and are for the purpose of acquainting the public with the story of the picture in advance of its showing. These reviews classify pictures as being of in-

terest to various audiences—the adult, the family and young people over 12, and family audiences including children.”

A typical newspaper review follows:

“‘Sally,’ with Marilyn Miller, is an all-talking, technicolor production of Marilyn Miller’s successful musical show. The story concerns the rise of a pretty little waitress to stardom in the Follies. Miss Miller’s dancing and singing are excellent and the coloring is far above the average. For family audiences including young people.”

Chapter XXI

MOTION PICTURE BUREAU of the INTERNATIONAL FEDERATION OF CATHOLIC ALUMNAE

By Mrs. Thomas A. McGoldrick, LL. D., Chairman
294 Clinton Avenue, Brooklyn, New York

The International Federation of Catholic Alumnae, in the eight years that it has had an active motion picture bureau, has realized the enormous influence of the motion picture on American citizenship. In this period of time the Bureau has developed the policy of cooperation with the producers of motion pictures through an intensive publicity campaign for the worth while films. Realizing clearly that motion picture producers are business men and not philanthropists and that like any other great group they will make that which the public will buy, it has been the definite aim of this Bureau to educate the public taste to a demand for better pictures. This, the Bureau set about systematically to accomplish.

First, by making a careful study of all the pictures made by the industry. To accomplish this, two review committees were organized; one in New York, made up of forty Catholic college women who preview all the pictures that come to the New York studios from the west coast and abroad. This is accomplished through the courtesy of the National Board of Review and the heads of the studios who have arranged for private screenings of

their productions. Each day of the week, and in each hour, appointed members of this committee are in the studios. Their ballots, returned in writing to the Chairman of the Bureau, make a complete file by the week and by the month. On the west coast a similar committee functions in Hollywood through the courtesy of the Academy of Motion Picture Arts and Sciences, where, in the Hotel Roosevelt the members preview the finished pictures and send their ballots also to the National Chairman. From this mass of material the Bureau selects the pictures which it may endorse for schools, churchhalls, clubs, juvenile entertainment and adult audiences, and publishes a monthly list of endorsed pictures which is widely distributed.

The second step in the development of the work of the Bureau was to gain worth while publicity for the endorsed pictures. This has been accomplished through state chairmen and their city committees, whose work it has been to distribute the lists to clubs, groups and interested persons in their locality; to public libraries for bulletin boards, reading circles, schools and colleges; to pastors, camp directors and interested persons in the community. Each chairman has a definite responsibility to reach her local theatre man with the endorsed list and with the request that the exhibitor put on once a week a Friday Night Family program to include an endorsed feature film, a clean comedy, and educational news reels, eliminating the bathing beauty and style review type. In return for such cooperation the chairman pledges to the theatre man the cordial support, not only of the local alumnae but of several groups of interested persons, women's clubs, Parent Teacher Associations and the schools. This plan has met with very definite success wherever it has been tried. The theatre man gets a new and high-class audience and usually a packed house on his Family Friday Nights. The community gets a worth while evening's entertainment which

the father and the mother and the children may share together. It overcomes the difficulty of the children's matinee plan where the selection of a film for children of varying ages becomes a real problem.

In order to strengthen this whole work the publicity campaign of the Bureau has been developed in national proportions. Forty-two newspapers carry the endorsed list regularly. This is an encouragement to the local theatre men wherever those papers are published. The Bureau broadcasts a weekly resume of news from the studios and of Hollywood a review of the best pictures from eight major radio stations: WLWL, New York City; WHAD, Milwaukee; WWL, New Orleans; WEW, St. Louis; WKRC, Cincinnati; WHBY, West De Pere, Winconsin; WMAQ, Chicago; WJAY, Cleveland. The stations broadcast the program at desirable afternoon and evening periods which mean that this particular piece of publicity for better pictures reaches actual millions of people. The mail return is enormous and proves conclusively that a great proportion of American parents are ready to cooperate in any movement that will bring better motion pictures in to their communities.

Recently the Bureau has gone a step further with the radio publicity. Local city chairmen receive each week, from their local theatre men, announcements of the pictures booked for the theatres for the following week. If any of these pictures have been carried on the endorsed list a special review is written for the radio in that locality, and this is a distinct advantage to the theatre man who has booked the better picture.

In the past several years the history of worth while pictures has been a sad commentary on public discrimination. Many great and worth while features have failed with appalling losses. The risqué film with the daring title and the lurid advertising will pack the theatre. The box

office is the barometer by which the producer gauges his productions and that barometer can be definitely influenced by the active and intelligent efforts of groups in any community.

The Motion Picture Bureau of the International Federation of Catholic Alumnae has tried an experiment that has succeeded surprisingly. We have found the producers willing to meet us more than half way, and we in return can offer them definite reasons for making their pictures measure up to our endorsements. With the advent of the talking picture a great new factor has come into the educational and cultural life of America. It becomes necessary now, more than at any other time, for organized groups to make a strong and constructive effort toward the development of that which is best on the screen.

Chapter XXII

STUDY COURSE IN MOTION PICTURES

1. The History of Motion Pictures.

(a) Contribution of Edison, Eastman, the Vitascope and its picturesque adventures. The Nickelodeon.

(b) The Silent Story.

The first story.

Mary Pickford and the early stars.

Griffiths' Birth of a Nation and its significance.

The industry becomes organized and self-realizing.

(c) The sound picture.

Inventions and inventors.

The new camera work.

Color's contribution.

2. The Motion Picture Industry.

Feature pictures—shorts—news reels.

Independents.

Film Boards of Trade.

Booking Agencies, Block Booking Systems, Percentage System.

Advertizing.

Censorship and Federal Control, arguments for and against.

How does censorship actually work.

3. The Motion Picture as an Art.

Its purpose: entertainment, culture, spiritual impetus.

Changes wrought by sound, in subject matter, in treatment.

Dramatic forms—tragedy, comedy, melodrama, burlesque, grand opera, light opera, (illustrations).

The Author's intent and how he carries on to success.

The Motion Picture and other arts. How does it influence and how has it been influenced by architecture, literature, dancing, decoration and music.

4. The Motion Picture and its Audience.

What types of pictures belong to different audiences.
What has been popular in various stages of development.

The extent of audiences.

Pictures' influence in social life, aesthetic, cultural, character standards.

Can the audience be increased.

What types of pictures do audiences desire.

5. Motion Pictures and the World.

What is world market for United States Films?

What foreign peoples are producers. How do their products differ from ours? What is the extent of their distribution?

What effects are motion pictures having on international relations? on commerce?

What are producers doing deliberately to foster such? Motion Pictures and the League of Nations.

6. Problems that Touch the Audiences and the Industry.

Motion pictures and the child.

Family shows.

How may the public co-operate with the producers—local work for better pictures illustrated by actual examples.

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BRIEF HISTORY OF MOTION PICTURES

Since the days of the magic lantern, ingenious men of science have been working to perfect pictures in motion.

Motion pictures are based on the same principles as ordinary photographs and, in addition, on the phenomenon of the eye called **persistence of vision**.

Herschel demonstrated that a coin spun on its edge reveals both sides at the same time. That is, by rapid motion, the retina of the eye retains the image of one side until the other is visible. Then came the magic-wheel, a cardboard disk resting on a pivot so that it could be rotated rapidly. Radial slots were cut near the rim and a like number of radial figures, as of a horse running, was painted on one side of it near the rim. When the disk was held in front of a mirror so that the reflected images could be seen through the slots while the disk was in motion, the horse appeared to be running.

Peter Mark Roget, who is known throughout the world for his *Thesaurus*, was one of the first scientists to study the nature of the appearances of motion. Others who followed were Joseph Antoine Ferdinand Plateau of Ghent, Thomas Rose of Scotland, Simon Ritter von Stampfer of Vienna, Emil Reynaud of France, Horner of England, Louis Jacques Mande Daguerre of France, and many more whose imprint is to be found on the developing cinema.

Roget's efforts led to the Zoetrope. Then came the very important experiments of Professor Eadweard Muybridge in California about 1880. His plan, developed with the aid of Governor Leland Stanford, was designed to photograph motion by setting up a number of cameras in a line and tripped successively.

A little later, Thomas A. Edison, looking about for eyes for his phonograph, devised a cylinder machine on which he made the first motion picture in 1888. It was a

short picture made of one of his mechanics, Fred Ott. Mr. Edison found the cylinder unsatisfactory. He wanted to feed the photograph-material into a machine, like bullets into a machine gun.

He got his wish sooner than he expected, because George Eastman, of the Eastman Kodak Company, in Rochester, New York, was then experimenting with what he called "roller photography." When Mr. Edison heard of the Eastman experiments he put in an order for \$2.50 worth of film. The test strip arrived and oddly enough worked.

Soon "motion pictures" were being made. The words are set off by inverted commas to avoid confusion with the words motion pictures as we use them today. Pictures then did not tell stories. They were not originally a medium of the drama. They simply were photographs of moving objects and persons,—of Annie Oakley, Sandow the Strong Man, Buffalo Bill, dancers in the popular musical comedies of the day.

In 1894, the first peep show was opened in New York City. Soon after, Major Woodville Latham, a Virginian, opened a flickering motion picture show at 140 Broadway. In France, Louis and Auguste Lumiere, of Lyons, and Robert W. Paul, of London, achieved the screen. In Washington, Thomas Armat brought out a projector commercially shown in Atlanta, Georgia, in September 1895.

The first public showing of Vitascope—the Armat screen manufactured and offered as an Edison device—was held on the evening of April 23, 1896 at the Koster & Bial Music Hall at Broadway and Thirty-Fourth Street, New York. The program consisted of what we now call "shorts." There was a scene of waves rolling in on a beach, a bit of a prize fight, dancers.

The filming of "The Passion Play" was the first notable effort toward telling a story in pictures. In 1903

the important, epochal film, "The Great Train Robbery," was made at the Edison studio. It was a world-wide sensation and immediately a demand went up for more pictures that told stories.

In 1905, Harry Davis, of Pittsburgh, rented a store, installed a few chairs, and set up in the business of selling a continuous motion picture program for five cents. His idea of the nickelodeon spread through the country.

The next epoch-making event—aside from the appearance of many of the actors, directors, and producers of present fame—was the distribution here of the Sarah Bernhardt picture, "Queen Elizabeth." Madame Bernhardt as the world's leading actress lent great distinction to the motion picture and her appearance in pictures was the signal for many other famous players to join the new industry's ranks.

The day of the serial dawned, and then D. W. Griffith made one of the outstanding pictures of all time—"The Birth of A Nation"—which, fifteen years later, is still to be seen. The picture was revolutionary and immediately advanced the motion picture to a level where it could seriously rival the stage.

In 1914, the first metropolitan theatre devoted to motion pictures was opened. It was The Strand Theatre on Broadway.

Since then the motion picture has steadily developed, improving in technique, attracting more and more distinguished actors, and calling for increased artistry. A great industry has grown up and today motion pictures cater to approximately 250,000,000 throughout the world. There are more than 57,000 theatres.

Sound has been added and color, depth, the wide film, and other new processes are now in a state of development. Today the motion picture appeals to more people than all other forms of amusement in the world's history.

BRIEF HISTORY OF TALKING PICTURES

Contrary to general belief, synchronized sound pictures are not new. It is only the commercial development of talking films that has been a recent manifestation.

As long ago as 1862, Doctor Czermak, of Vienna, succeeded in photographing the vocal chords in action, although he made no effort to record the sound vibrations. Professor Eli Whitney Blake, of Brown University, made pictures of the vibrations of a microphone diaphragm by means of a mirror which cast a light on a photographic plate.

There was in existence in 1892 a device known as the Chronophotophone and in 1894 there appeared Edison's Kinetoscope—a one-man device with ear tubes for catching the sound. Public demonstrations were held in New York. Twenty years ago Carl Laemmle, president of Universal Pictures Corporation, imported from Germany a device called Synchroscope, which for a time was popular. The greatest difficulty was the shortage of sound film.

The Cameraphone and the Kinetophone were exhibited and used to a small extent between 1908 and 1913.

While the history of sound through its many periods is interesting, our chief concern here is with the talking picture as we know it today. The date of that development is not fully determined but it did not come until some time in the early 1920's and its public acceptance was delayed until 1927.

About 1921, engineers began to study the application of sound to pictures. They quickly found that their problem was not so much synchronizing sound and pictures—a purely mechanical problem—but the production of satisfactory qualities of sound in adequate volume. By applying the same principles they had followed in transmitting the

voice over great distances on the telephone they eventually produced the requisite results.

Several groups of engineers were working at the same time—engineers of the General Electric Company and of the Bell Telephone Laboratories, the latter jointly owned by the American Telephone and Telegraph Company and Western Electric.

Warner Brothers Pictures, Inc., became interested in the Bell Laboratories, or Western Electric's apparatus, and in April 1926, Western Electric licensed Warner Brothers to produce talking pictures under its system and patents. Warners chose the disc-method and selected the name Vitaphone for their device.

The first picture to be synchronized by Warners for public showing was "Don Juan" which opened in New York, August 6, 1926.

Within six months 100 theatres were equipped with sound reproducing apparatus.

Meanwhile Warners had gone ahead and made an epochal sound picture called "The Jazz Singer" with Al Jolson in the leading role. It was the first Warner picture with dialogue and on its premiere, on October 6, 1927, was a startling success which instantly impelled the motion picture industry to equip itself generally for sound.

In the interim, other companies had not been idle. William Fox had seen and heard a device offered him by Theodore W. Case, of the Case Laboratories, and Earl I. Sponable—a system using the sound-on-film method. Mr. Case had been at work on the device for fifteen years. The Fox Case Company was formed and in June 1926 the device became known as Movietone. The first public performance of Movietone was in conjunction with the Fox film, "What Price Glory?" The Movietone news of the Lindbergh flight is generally believed to have been of tremendous importance in hastening the day of sound films.

General Electric's engineers had also gone ahead with a sound-on-film device known originally as Pallophotophone—the conception of Dr. C. A. Hoxie. A series of short subjects were shown in Schenectady in the early part of 1927 and soon thereafter Radio Corporation of America became interested. A subsidiary company was organized, known as RCA Photophone, with headquarters in New York. The first feature synchronized was the Paramount Famous Lasky film, "Wings."

The great rush to sound has brought many changes. In the spring of 1930, more than sixty studios are equipped for sound recording. About 10,000 theatres have sound reproducing equipment in this country, and about 1,000 theatres abroad are equipped. Others are being supplied as rapidly as possible.

Two different methods are used to record sound in motion pictures. One is the disc method and the other is the sound-on-film process.

In both systems the sound, voice, or music is picked up electrically by means of a microphone. It is the function of this device to convert sounds into electrical impulses, which is to say that the microphone generates an electric current whose variations correspond identically to the variations of the sounds which agitate the disc within the microphone.

In the disc method, the Vitaphone process, the current operates an electro-magnetic stylus whose movements cut impressions in a wax disc in the same manner as phonograph records are made. The undulations of the groove, which determine the reproduction of the recorded sounds, correspond to the current that is generated by the sound waves in the microphone.

In sound-on-film recording, the current from the microphone is made to control the amount of light falling upon a moving film. The result is a photographic vocal

record whose shade and form correspond to the fluctuations of the sound or voice in the microphone. The margin of the film on which this impression is made is known as the "sound track." It is made up of microscopic lines, and in the Movietone process the character of the sound reproduced depends on the spacing of these lines. The difference of intensity of these lines determines the volume of sound—that is the greater the contrast between the dark and light lines the louder the sound.

The Photophone sound-track differs in that the lines are long and short rather than light and dark. In appearance it bears a striking resemblance to a battered hair comb with some of its teeth missing.

In both the Movietone and the Photophone process the electric eye, which is endowed with the faculty of reading the impressions on the sound track, is the photo-electric cell.

A beam of light from a high-powered lamp is focused on the sound track through a series of lenses and an aperture, similar in principle to that of the camera. The light which passes through the moving film is sharp or soft according to the variation of lines in the sound track. This beam, which is constantly regulated by the vocal photograph on the film, falls on the photo-electric cell. This electric eye is sensitive to the slightest variation in light or shadow. Hence the current which it generates is regulated by the nature of the sound impression on the film.

This current, generated in the photo-electric cell, is amplified many times and from the amplifier it is converted into sound by means of projectors consisting of receivers and horns installed behind the screen.

The amplifiers and horns of both the disc and the sound track systems are identical. Productions of both systems can be used on the same program, a simple switching operation permitting immediate change from one method to the other.

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